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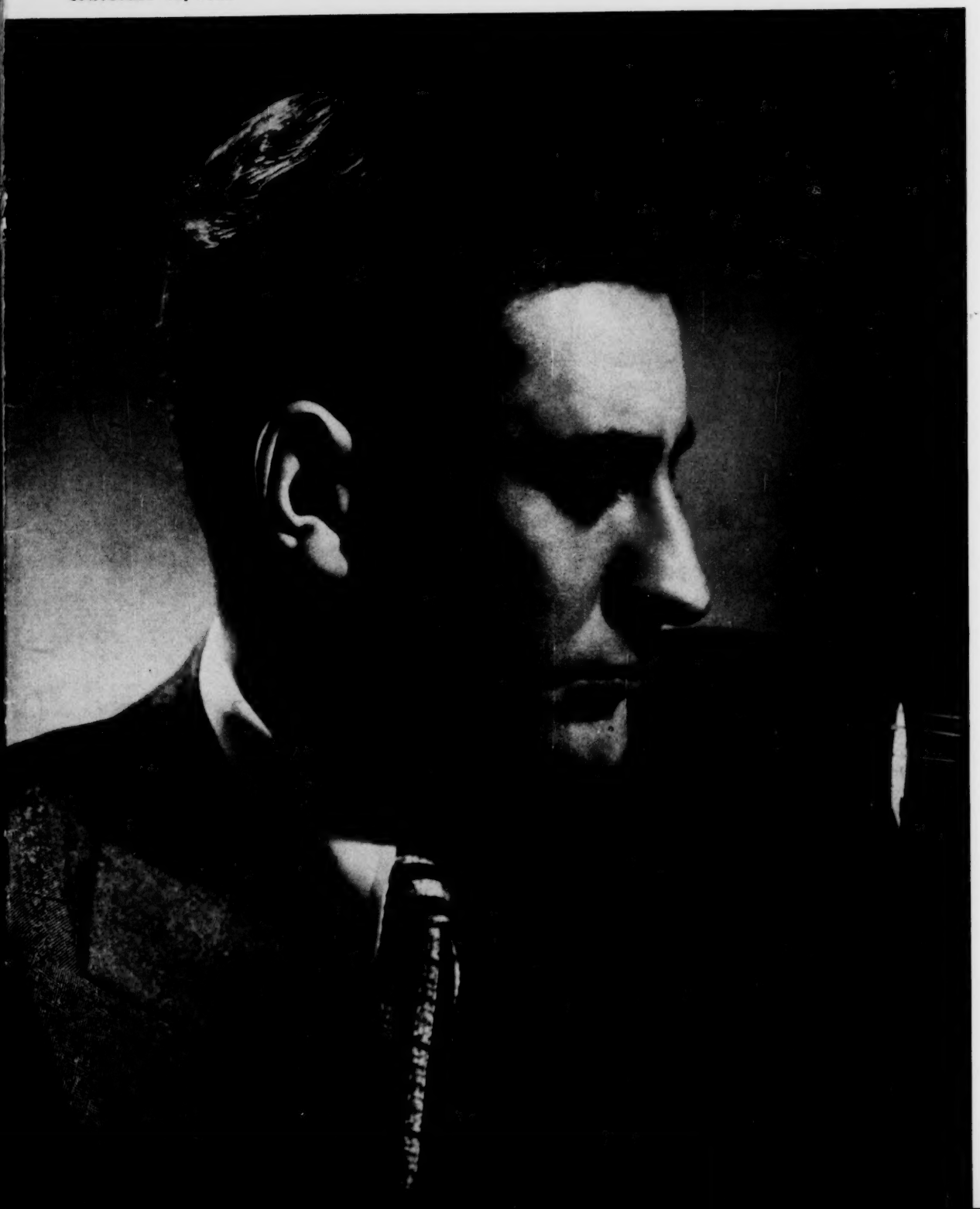

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The "Met" Seeks $1,500,000

THE Metropolitan Opera Association on Jan. 3 launched a fund campaign to raise $1,500,000 which, according to George A. Sloan, chairman of the board of directors, will be used to "effect certain structural improvements in the house, both backstage and in the auditorium; meet operating needs in connection with new production program inaugurated two years ago by the management; and provide for engineering studies looking to a possible new site and new opera house.

"Last summer, just as the Metropolitan Opera Association was ready to take up the city's option on a site (Columbus Circle) for a new opera house, the plans were mutually cancelled because of a decision on the part of the Federal Housing Authority," he recalled. "Since no new site was therefore immediately in prospect, the Board of Directors of the Metropolitan Opera Association determined to make certain essential improvements in the present house. This will mean greater efficiency in operations and increased annual income."

Explaining the plans for a limited rehabilitation program, he said, "The elimination of the present orchestra circle seats and a widening of the orchestra section so that all seats on the main floor of the auditorium will face the stage will mean more desirable seats for a greater number of people and increased potential box-office revenue. . . . Further improvements will be made in the balcony looking to greater comfort for the audience in that section. . . . Some critically needed improvements will be effected backstage, particularly in the dressing rooms of artists, chorus and ballet, and through the installation of a new and enlarged elevator to facilitate movement to and from dressing rooms, stage, and roof stage."

Mr. Sloan stated that in many respects the facilities backstage are in deplorable condition, with only minor structural changes since the present house was rebuilt in 1893, and added, "The changes to be made, following a survey by the J. G. White Engineering Company, will result in greater efficiency, more economical operations and improved conditions under which the artists, chorus, ballet, and orchestra operate from day to day."

New House Deferred

"This rehabilitation job," Mr. Sloan said, "will be undertaken during the summer of 1953 and confined to such improvements that will make the house more comfortable, serviceable, and economical, pending the time when the Metropolitan will be able to build a new opera house. Just how long this will be cannot now be determined. Under the most favorable circumstances that could be anticipated with respect to the location of a new site; the financing of the project, and the construction of a new house, we will be obliged to continue operations in the present house for a number of years. In the meantime, a part of the funds from the forthcoming campaign will be earmarked for engineering studies looking to a new site and a new home for the opera."

Lauder Greenway, appointed chairman of the Metropolitan Opera Fund of 1953, announced that the Fund Headquarters will be located at 530 Fifth Avenue, New York. Lucrezia Bori and George A. Sloan will serve as honorary chairmen of the Fund, and S. Sloan Colt, president of the Bankers Trust Company, as treasurer. A National Committee with representation from different sections of the United States, including the cities in which the Metropolitan gives annual spring performances, is in process of organization.

Shall Revamping Continue?

In view of the fact that the Metropolitan did not find the site at 59th Street practicable, it seems that the plan to make further improvements in the historic house is necessary. It is a music center of great tradition, unique in its stylistic note, and much beloved by the public.

The question in time will arise whether it is wise to keep putting additional millions into the old structure when some day it will have to be superseded after all. It is not for the outsider, however, to judge the problems—financial and artistic—with which the management has to cope.

In any case, the response should be warm from the public, especially as the drive coincides with the opening of a new Governmental Administration, and with a new impetus that is being felt in the financial and art worlds.

The new Congress can help the Metropolitan—and other musical institutions—a great deal by continuing in force the present tax provision which exempts organizations giving performances for non-profit, educational and charitable purposes—in short, for those which unselfishly aid culture.

ON THE COVER

One of the brilliant violinists of his generation, Ossy Renardy is well-known both in Europe and America for his concerts and records. He owns the famous Guarneri del Gesù violin made in 1743, the "Cannon Joseph," said to have belonged to Paganini. He was born in Vienna and his musical gifts were discovered when he was five. Renardy was already an established artist in Europe when he first came in 1937 to the U.S., a country soon to become his own. In 1939, at Carnegie Hall, he performed all the 24 Paganini Caprices.

One of Renardy's admirers is conductor Charles Munch. The violinist has appeared under him with the Chicago Symphony and the Boston Symphony; with the Amsterdam Concertgebouw Orchestra they performed the Brahms Violin Concerto for London FFRR Records. In the last two seasons, Renardy has also appeared with the New York Philharmonic-Symphony under Mitropoulos; with the Rochester Philharmonic both at home and on tour; with the St. Louis, Houston and Pittsburgh Symphony Orchestras. He also toured Europe and Israel in 1951 and 1952 and recorded Bach solo sonatas in England for FFRR Records.

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Seventy-fourth year
January 15, 1953

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THE MUSICAL FORUM

How Are Our Composers Doing?

By H. W. Heinsheimer

A FEW days ago the morning papers startled those among us who still can be startled by the morning papers by reporting that the Argentine Government had decreed the inclusion of at least one domestic composition in every program played within its borders. Exempt from the rule are only programs devoted to the works of one single foreign composer and one or two special events. Otherwise, a native composer has to be featured on every program, or else—the "or else" meaning a thirty-day suspension of the law-evading organization after the first violation, and perpetual dissolution after the third. (There has been no report on what happens after the second.)

In principle this is nothing new. Similar attempts to build up a domestic musical culture with the help of the sheriff have been made in other countries—in Brazil, for instance. While such measures undoubtedly help to attract a few pesos to the boys at home, the world has yet to hear of a new Beethoven suddenly rising on the banks of the Amazon. It is easy to predict that none will be sired by the new law on the pampas of the Argentine.

READING about this latest attempt to force the recognition of domestic composers on a public and on entrepreneurs who apparently refused to give them a break voluntarily makes one wonder how our own domestic composers are doing at this juncture. Thank heaven, we have no laws compelling soloists, symphony orchestras, oratorio societies, or chamber music ensembles to ram a string quartet by William Schuman or a symphony by Aaron Copland—to name two examples among many possibilities—down the public's throat unless the public opens its mouth voluntarily and says *"Ah!"*

Does it say "Ah"? Contrary to the general belief that the American composer leads a dismal, pitiful life, there is little doubt that his position has greatly improved during recent years. It is, in fact, difficult to imagine that it is only twenty or fewer years since such prominent European exiles as Aaron Copland, Virgil Thomson or George Antheil returned to their native land to find nothing but an occasional League of Composers performance, or perhaps a radio commission arranged through a highbrow (who in return, perhaps was soon to be fired by the station), or the limited encouragement of such isolated pioneers as Serge Koussevitzky.

If they wanted their music published, they had to pay for it themselves by forming cooperative publishing houses, or relying on the charity of the big-hearted "angel." There were practically no recordings of their music. An occasional performance of an American opera at the Metropolitan Opera served rather the purpose of discrediting American music than the piously professed intention to show its potentialities.

IT is not generally realized how far the position of the American composer has changed during the last decade. Within a few years he has gained a position in the cultural hierarchy of this country that makes him, at least, equal to the standards of writers, dramatists, actors or scientists.

American works are published by regular, commercial publishers. Some of these have already gone so far as to admit openly that so-called "prestige music" has advanced from this lowest of all categories to the lofty regions where the stuff actually makes money! American music is recorded in encouraging quantities and, sometimes, in fine quality. At a recent census in Rome (Italy—not Georgia) American composers residing in that city on Fulbright, Guggenheim, Rockefeller, Ford, and other awards slightly outnumbered the native population.

Anybody who will look over the programs, for instance, of the New York City Center Ballet will be impressed by the number of new American scores being used. Some fifteen years ago, when Eugene Loring asked Aaron Copland to do the music for *Billy the Kid*, this was the gesture of a daring pioneer. Today it is an accepted practice.

And in the field of opera, the workshop movement currently sweeping the United States is probably the most stimulating influence on composers since the unforgettable days between the two world wars in Germany. There every village had to have its *Urauffuehrung* if the mayor wanted to win the next local election, and 20 or 30 new operas produced during a single season were nothing unusual.

EVEN in the concert hall, American music has made great strides—and not only in New York, which undoubtedly offers today the most diversified and interesting concert programs of any musical city in the world. We may sometimes not think so ourselves—other musical pastures always seem greener. But the numerous European visitors who come to see us these days are amazed at what they are able to hear in one short week in the fields of symphonic and chamber music, recitals, and choral works.

THE AUDIENCE SAYS "AH!"
(Cartoon by Bo Brown)

Contemporary music is not only featured by esoteric groups; it appears on the programs of our symphony orchestras, small and large, on recital programs and to a very large extent in the many offerings of our schools of music. To include a contemporary work has almost become the rule, while an all-classical or all-romantic program has become the exception.

Many American compositions—a sure sign that this music is now accepted by the public not for its novelty but for its value—have long passed the sad stage where they were played only because they were a *première*,—*a première*, that, at the same time, was the *dernière* of all times. Such works as William Schuman's Third Symphony, Aaron Copland's *Appalachian Spring*, or Piston's *Incredible Flutist* have been around for ten and more years and are still being played—a test of time that nowadays almost proves immortality.

THE financial counterpoint to this merry tune has not always been an enjoyable melody. But even in the sober realm of dollars and cents, some progress has been made. The time is not long past when many an American orchestra considered it an undeserved honor for one of our composers to soil their dignified programs with his output. To demand money on top of it was considered an insolence punishable by the summary removal of the obnoxious miser from the program.

Conditions are still far from satisfactory from the creative American musician's point of view. But, at least, it has been generally recognized that without the composer there would, in the last analysis, be no symphony orchestra, no high-priced soloist, no conductor—no music, to sum it up clearly.

In recent years most American orchestras have agreed to pay an annual fee for the use of contemporary music to ASCAP and similar agencies whose business it is to collect performing fees. These amounts are still microscopic in comparison to the total budget of most orchestras, but at least the principle that, in addition to the musicians, the cleaning women and the ushers, the composer should receive some remuneration when his music is performed, is beginning to be recognized. Concert artists, too, are beginning to feel that they owe something more than just an occasional pat on the back slightly bent by malnutrition to those who supply the material they make their living with and whose efforts provide the very basis for their trade.

The big concert agencies, led by Columbia and NCAC, have made determined and unselfish efforts to cooperate with the composers and their representatives, and even act, in some instances, as voluntary agents for performing royalties. It is largely due to their attitude that most of their clients understand that—as long as they are prepared to pay $35 for the moving of a piano into Carnegie Hall—they should also be willing—and with a smile—to offer a fraction of that amount to the composer who has worked as hard, and perhaps even harder, in writing that Piano Sonata than did Mike Mulligan in carting the Steinway Grand across 57th Street.

"Met" Gives New English Version of La Boheme

The Metropolitan Opera's new English production of La Boheme, with translation by Howard Dietz, new settings and costumes by Rolf Gerard, and stage direction by Joseph Mankiewicz, was revealed to the public on the afternoon of Dec. 27.

From all the excitement around the opera house, one would have thought that opera in English was an entirely new venture. On the record, there are numerous examples of excellent performance in the vernacular, including the delightful version of Magic Flute, last season's stylized but charming Così fan Tutte and Die Fledermaus, which has attained a vogue.

Now we have Boheme with imaginative, inspirational sets and adequate costuming by Rolf Gerard to give the score life and meaning. But the new English text is another story. Undoubtedly Mr. Dietz has devised some clever lines, but his rhyming is prosaic and repetitive. The wording is artifically contrived and difficult for enunciation in song. With other more lyrical translations extant, one wonders why it was necessary to devise this one.

The direction of Joseph Mankiewicz has several effective moments, but offers nothing new to point up the story and in several scenes is detrimental atmospherically and histrionically. Notably, the customarily tender first act love scene became embarrassingly obvious and hard; and in the second act action, with Musetta nudging and chasing Marcello across stage, while a bit of vulgarized byplay went on in the cafe scene, the poetry and romantic glamour was stripped from Murger's Bohemians and only the settings and the luscious music were left to remind us of them. In coping with a rather difficult text, the careful but futile dictioning made even the best of the vocal work choppy and minus the fluency of the original.

THE CAFE MOMUS SCENE from the Metropolitan's new production of La Boheme, with settings by Rolf Gerard. In the foreground are Nadine Conner as Mimi and Richard Tucker as Rodolfo. At table on the left, l. to r., are Robert Merrill as Marcello, Clifford Harvuot as Schaunard, and Jerome Hines as Colline. Musetta (Patrice Munsel) may be seen at the table just behind the two lovers.

Settings Attractive

The Gerard settings were, in the main, successful. The designer reverted to the original attic, minus the little side porch of recent years, and his peaked roof and skylight window were perfect in conveying the cold and poverty surrounding the aspiring youngsters. The Cafe Momus scene was wonderful. The small cafe-bar at the intersection of narrow crowded streets, the light globes, the buildings, the sidewalk tables, gave one the sensation of being in the old Paris of the Left Bank. In this act, Mr. Mankiewicz handled the crowds colorfully and without overpowering the main thread of the drama. However, the choristers seemed often to be running back and forth for no apparent reason. This could be spared, one feels. The third act, at the Barriere d'Enfer, held no particular improvements over the one of previous years. A pile of bags or sacks filled the side stage, as once the tree filled the center. Entrances were altered with no better results than formerly.

The principals sang handsomely despite their engrossment to a major degree with their native tongue. Nadine Conner, an artist with a lovely vocal timbre, is not a highly emotion-invoking Mimi; though she sang with good style and tonal appeal, she lacked warmth and spontaneity. Richard Tucker sent his beautiful voice soaring in the Rodolfo airs and teamed effectively with Robert Merrill, who this year has come of age magnificently in action and voice. Attractive Patrice Munsel did her best for Musetta, but was unable to overcome direction often contrary to the specific intent of the composer. Clifford Harvuot as Schaunard and Jerome Hines, a fine Colline, added much to the spirited student quartet and the general picture. Lawrence Davidson had his moment as Benoit, and Alessio de Paolis was a slick Alcindoro. Paul Franke as Parpignol, and Algerd Brazis as a Sergeant, completed the cast. Alberto Erede conducted the melodious, fluent score with skill and excellent control and the chorus also was outstanding. M. C.

Albanese in First Tosca

In her first portrayal of Tosca here, Licia Albanese on the evening of Dec. 20 scored a triumph. Her action and timing, plus her complete understanding, brought dramatic conviction, while her artistry in use of her voice for emotional accent gave significance to the story. The splendid Scarpia of Robert Weede, resonantly sung and ably delineated, was another delight of the evening as this fine singer substituted for Paul Schoeffler. Jan Peerce was again an effective Cavaradossi. In supporting roles for the first time were Lorenzo Alvary as Angelotti, and Gerhard Pechner as the Sacristan. Others in the cast were Alessio de Paolis, George Cehanovsky, Algerd Brazis and Margaret Roggero. Cleva conducted. M. C.

On Dec. 23, Hilde Gueden appeared as Gilda for the first time this season, singing with artistic vocal coloring and giving an appealing characterization. Prandelli replaced the indisposed Ferruccio Tagliavini as the Duke.

A familiar cast headed by Victoria de los Angeles (Cio-Cio-San), Giuseppe Valdengo (Sharpless) and Mildred Miller (Suzuki), turned in a fine performance of Madama Butterfly when it was repeated on Dec. 24. There was a last minute replacement, however, as Brian Sullivan sang the role of Pinkerton instead of Giacinto Prandelli, originally scheduled for the role. Lorenzo Alvary assumed the Uncle-Priest for the first time this season. Fausto Cleva conducted.

A repeat performance of Tosca on Dec. 26 brought the third new singer of the name role for the current season. Delia Rigal was, as always, an agreeable figure, moving with assurance and conviction. Vocally also she has improved this year. Paul Schoeffler was a competent Scarpia, and the remainder of the cast was as previously listed (including Peerce, Roggero, Alvary, Pechner, De Paolis, Cehanovsky, Brazis) and with Cleva conducting. M. C.

Zadek as Elsa

Elsa in Lohengrin was portrayed by Hilde Zadek for the first time with the company on the evening of Dec. 27. She sang the role with considerable warmth, and her acting was touching and dramatically apt, though her voice did not always find the high lyrical tessitura congenial.

On the evening of Dec. 29, one of the rare Metropolitan changes in opera took place, when La Forza del Destino was given in place of the announced Don Carlo. The cast was that previously familiar, with Kurt Baum as Don Alvaro.

The holiday performances also included a repetition of Don Giovanni on Dec. 22; a second hearing of La Gioconda, with the same cast, on Christmas Day; and on New Year's Eve a gala performance of Die Fledermaus, with the cast heard repeatedly in the past in this popular Johann Strauss operetta.

In the Boheme of Jan. 1, the previous cast was altered only by the substitution of Brenda Lewis, as Musetta, for Patrice Munsel. The young soprano was a delectable figure and within the circumscribed limits of text and action gave an excellent performance.

The matinee Gioconda on Jan. 3 had Kurt Baum as the Enzo, singing the romantic hero role with stirring effect and winning resounding applause after the Cielo e mar and at the final curtain.

(Continued on page 9)

Britain Prepares Coronation Operas

By Arthur Notcutt

LONDON.—As regards opera, provisional arrangements for the Coronation Season are now practically complete. At Covent Garden, the world premiere of Britten's Gloriana will take place in June. This opera may constitute the program for June 8, the date of the Gala when the Queen will be present, with the Court and diplomatic representatives of all nations. During this month Beecham will conduct a revival of Delius's A Village Romeo and Juliet. There are to be further representations of Norma and other operas in Italian, with Callas, Stignani, and other Italian singers. In September the entire company from La Scala, Milan, are due to appear.

At Glyndebourne, the repertoire is to consist of Alceste, on the opening night in French, Cosi Fan Tutte and Cenerentola in Italian and Ariadne auf Naxos and Die Entführing in German. The season will be extended, lasting from June 7 to July 26.

SIR MALCOLM SARGENT CONDUCTS the BBC Symphony in the Winter Proms at Albert Hall.

The main attraction at Covent Garden during the holiday season was an entirely new production of Le Lac des Cygnes, presented for the first time at a Gala in aid of the Company's Benevolent Fund. The occasion was honored by the presence of Queen Elizabeth, the Queen Mother and Princess Margaret, heading a distinguished audience.

The new version (which will no doubt be included in the American season this fall) differs in many respects from that with which we are familiar, though in the main the choreography is on the lines of the Pepita Ivanov arrangement. Additions and alterations have been made by Dame Ninette de Valois and Frederick Ashton, and include a *Pas de six* in the first act, to the music of the Waltz, brilliantly danced. There are also a peasant dance, a *pas de deux* and other features. The *corps de ballet* is increased to 32 Swan Maidens instead of 24, and 12 Huntsmen instead of six.

At the opening performance the principal roles were danced by Beryl Grey (whose artistry increases from day to day) and John Field. But there is a triple cast, the other dancers of these two roles being Nerina, Rowena Jackson and Rassine and Somes respectively. There was new scenery by Leslie Hurry. The production is sumptuous and artistic in high degree.

The Royal Festival Hall also staged a holiday season of ballet—for which a new improved prefabricated stage was designed. The program included such favorites as the full Nutcracker Suite and Harlequinade, also Bolero, Prince Igor and Symphony for Fun. The company, under the artistic direction of Anton Dolin, recently returned from an Italian tour. Among the dancers are the majority of those who appeared in the summer season. The régisseur is Beriosoff.

The Sadler's Wells Theatre Ballet is preparing a new work, The Great Detective, subtitled A Situation after Conan Doyle—though I am informed that neither Sherlock Holmes nor Dr. Watson appears in it. The choreography is by Margaret Dale, at one time a member of the Covent Garden Company, and the music by Richard Arnell.

Beecham on Podium

The Royal Philharmonic Society closed its 1952 season, with Sir Thomas Beecham conducting a program including the Ode to St. Cecilia's Day, of Handel, Four Part-Songs for Female Voices, by Brahms; and the Thirteenth Psalm, by Liszt. Sir Thomas, now nearing 74, is at the peak of his form; his popularity is greater than ever, and he can put forward programs that no other native conductor would attempt. This particular one somewhat dimmed the admiration of even his warmest enthusiasts. The Handel was scored for full orchestra, replete with clarinets, trombones, tuba, side drums, etc., and the Croydon Philharmonic Choir officiated, with a new young tenor, Charles Craig, whose voice is of light calibre, as soloist. The Brahms is one of that composer's least happy inspirations, though it gave the ladies of the choir the opportunity to display the freshness of their voices. The Liszt—a grandiose but uninspired work—completed a dull evening.

Far more enjoyable was a Studio concert a few days later, in which Sir Thomas was at his happiest in Strauss's incidental music to Le Bourgeois Gentilhomme and the orchestra co-operated perfectly with Kirsten Flagstad in the five Wagner-Wesendock Songs.

As usual during the holiday season, there were few recitals and orchestral concerts, but an abundance of carol concerts, by both small and large choral societies. The most important of these are those organized by the Royal Choral Society, of several hundred voices, whose permanent conductor is the inspiring Sir Malcolm Sargent. These carol concerts are so popular that three are given, during which about 20,000 attend the Royal Albert Hall. One of the most impressive services is that relayed annually from the King's College Chapel, Cambridge, known as the Festival of Nine Lessons and Carols.

Dame Myra in Beethoven

Dame Myra Hess was soloist in five concerts promoted by the London Philharmonic Orchestra at the Royal Festival Hall, playing all the Beethoven piano concertos, one at each concert. The delicacy of her touch, superb musicianship, and perfection of taste rank her as outstanding among women pianists.

During these concerts, all under the direction of Sir Adrian Boult, two symphonies new to London were introduced. The Second Symphony of Wordsworth (who is in some way related to the poet) proved an erudite work—lightened only by an imaginative scherzo. The other Symphony was the "Nottingham," written by Alan Bush as a testimonial to the town of that name in the English Midlands. It is in four sections—somewhat overlong, but colorful and melodious.

The London Symphony Orchestra offered one-composer programs on successive evenings. London was blacked out by a thick fog, most unpleasant for performers and audience, though the ventilation arrangements at the Festival Hall are far superior to those in the majority of buildings. The Brahms concert was conducted by Krips, under whom the orchestra is usually at its best. The Symphony was the Fourth and the soloist Clifford Curzon, in a powerful and polished performance of the B flat Piano Concerto.

Hannikainen Leads Sibelius

On the following night, Sibelius' 87th birthday was celebrated with a program devoted to his music. Tauno Hannikainen was the conductor—his first visit to London. There were two Symphonies—the third and the fifth—and Henry Holst was the soloist in the Violin Concerto. The little-known "Lunnuotar" scene for soprano and orchestra was sung by Liisa Linko, whose voice had the requisite power and quality; this Finnish artist is a welcome visitor.

Larry Adler made a further appearance (also with the London Symphony Orchestra), playing Vaughan Williams' Romance and Graham Whettam's Concerto with the technical skill and superlative musicianship for which he is known. The conductor was Royalton-Kisch, who interpreted Strauss's Don Juan with ardor and dramatic insight.

The vogue for duo-piano playing increases yearly. Two young Americans made their London début at the Wigmore—Arthur Gold and Robert Fizdale. These artists made a splendid impression; each dovetails perfectly with the other in his work, and they won emphatic approval in a program including Mozart's Sonata in D major, some Debussy and Stravinsky, and for the first time in England, Barber's Ballet Suite Souvenirs.

The BBC devoted a symphony concert to Berlioz's L'Enfance du Christ, with the BBC Choral Society under Sargent and the principal soloists Ena Mitchell and Peter Pears. Unfamiliar vocal music also came from the Royal Choral Society under Sargent, presenting Stanford's Requiem Mass (marking his cen-

AT CHOPIN SHRINE . . . Ethel Bartlett and Rae Robertson playing on the little Majorcan upright piano used by Chopin during his stay in Valdemosa. The photograph was taken in Chopin's cell and above the piano is a bust of Chopin.

tenary year) and Honegger's King David, in which the narrative was impressively spoken by Margaretta Scott and the soloists included Victoria Sladen and Mr. Pears. . . . Joan Hammond, after lengthy tours, reappeared at the Albert Hall and sang excerpts from opera in Italian, French and German with eloquent tone, dramatic power and strong artistry. Miss Hammond should be heard in opera more often. She commences another tour of Australia in a few months. . . .

Operatic Newcomers

At Covent Garden Issay Dobrowen made his bow as an operatic conductor in this country, though heard previously in our concert halls. His choice of Figaro appeared strange as he is known to be an authoritative exponent of Russian opera. (He was to conduct Boris and The Queen of Spades later in the season.) But his Mozart was interesting, and the orchestra played the sparkling score under his guidance with fluency and sensitivity.

The cast was mostly familiar—except in one particular—as Adèle Leigh was the new Susanna and sang and acted with delightful charm: her singing of Deh, Vieni was the highlight of the evening. Jess Walters was a distinguished Count, and Geraint Evans an admirable Figaro.

Paolo Silveri returned to the company for three performances of Rigoletto. This fine Italian baritone gave a convincing and dramatic characterization of the Jester, and sang with emotional grandeur of voice and style. The other leading singers were Ilse Hollweg, from the Opera at Düsseldorf and Walter Midgley. John Pritchard conducted.

Nicola Rossi-Lemeni also made an impressive London bow in the title role of Moussorgsky's Boris Godounoff at Covent Garden, but a review of this event must wait till a later issue.

Wins Thebom Award

William de Valentine, 25, basso, is the 1953 winner of the Blanche Thebom Scholarship Foundation's $750 award. He studied in Los Angeles and has made concert and oratorio appearances in California, Wisconsin and Illinois.

Vienna Stages New Strauss Work And Responds to Porgy and Bess

By Erwin Mittag

VIENNA.—The State Opera presented, as the first premiere of the winter season, Richard Strauss' The Love of Danae, with the same cast as at the Salzburg Festival, except for Julius Patzak in the Jupiter role. This time the opera—partly due to the love and understanding devoted to it by Clemens Krauss, an excellent Strauss interpreter—was received with esteem and appreciation, if not with enthusiasm.

An ensemble from New York scored a tremendous success in the Volksoper with Porgy and Bess. Leontyne Price and William Warfield were the talk of the town for their artistry during a few days. Warfield also gave a Liederconcert, showing the vast extent of his gifts.

Boheme Newly Staged

The newly staged Boheme of the State Opera, also under Krauss' baton, presented the charming Sena Jurinac as Mimi and Wilma Lipp as Musetta. The latter excellent coloratura singer made the best of a role which does not quite belong to her domain. The performance of Boheme was the occasion of the first appearance of the young Vienna tenor, Karl Terkal, for whom many prophesy a great future.

Puccini's Girl of the Golden West also had a revival, after not having been on a Vienna stage for a long time. Ljuba Welitsch sang and played the title part and excelled both as singer and actress. Her partners were Josip Gostic and Karl Kamann, both very satisfactory.

Menotti's short opera, The Old Maid and the Thief, was charmingly presented in the Cosmos Theatre, Dagnar Hermann, Ruthilde Boesch, Margit Opawsky and Walter Berry figuring in the cast.

Concert Highlights

As guest conductor, Sergiu Celibidache presented works of Liszt and Brahms and the Concerto for Left Hand by Ravel, the solo part played by Robert Casadesus in an incomparable style. Casadesus also gave a recital of impressionistic compositions and another devoted to Mozart. On both nights the Viennese audience was entirely under the spell of this remarkable pianist.

In the Gesellschaft der Musikfreunde, Herbert von Karajan, the permanent Concert Director of this Association, conducted a series of Beethoven programs. On one night the Swiss pianist Clara Haskil played the G major Concerto in classic style.

Besides the Beethoven series, Karajan is also conducting a series of modern concerts. The program of the first night listed Roussel's Fourth Symphony and compositions by Bohuslav Martinu and Boris Blacher.

One makes a special point of mentioning this, as the Viennese audience is so often reproached for its reactionary musical views. This may be true as far as purely intellectual music is concerned. As a proof to the contrary, however, the steadily increasing popularity of Honegger's works must be noted. His Second Symphony, produced at regular intervals, was recently received with great enthusiasm. The conductor, Michael Gielen, and the chamber orchestra had a well-deserved part of the applause.

Philharmonic Tours

The Philharmonic Orchestra under Clemens Krauss, recently concluded its fall tour to Germany and England. The tour began with a gala in Klagenfurt, where a new concert hall was opened. The Federal President honored this event by his presence.

After his recent illness, Furtwängler's state of health is said to be excellent. His first public appearance is taking place in Vienna. During the season he will conduct his own Second Symphony with the Vienna Philharmonic. Another concert of this organization will be led by Artur Rodzinski.

Many chamber music ensembles have already begun their appearances. The excellent Konzerthaus Quartet, which will probably visit America next year, gave serial concerts devoted to Schubert and Franz Schmidt. Schmidt, like Bruckner, has not yet gained popularity beyond the Austrian frontiers, a great loss for musical audience abroad, as many of his compositions are masterpieces in the true sense of the word.

New Publications

In the field of music literature there have been many interesting publications this winter. Karl Kobald's book on Beethoven was issued in a revised edition. An interesting new biography of Brahms has been written by Franz Grasberger, the librarian of the Austrian National Library Music Collection Department. Joseph Gregor's History of the Opera was also republished in a new edition.

The Katholikentag (Catholics' Day) held in Vienna in September included an exhibition of sacred music and another which showed the development of organ-building in Austria.

Szell Re-engaged for 3 Years

CLEVELAND.—George Szell has been re-engaged for three more years as musical director and conductor of the Cleveland Orchestra. He will, however, fulfill guest engagements next season, as previously announced, with the New York Philharmonic-Symphony Orchestra and the Metropolitan Opera. These engagements will not affect his Cleveland schedule.

Conley under Columbia Mgt.

Eugene Conley, tenor of the Metropolitan Opera, has signed a contract with Columbia Artists Management, Inc., and at the conclusion of his current season in June, 1953, will be under the personal direction of Andre Mertens, a vice-president of the corporation.

Music Carnival in Worcester

A Music Carnival, given by the Little Symphony, Harry Levenson, conductor, drew 700 children to the Playhouse, Worcester, Mass., on Dec. 4. Dick Dowling of Station WORC was master of ceremonies.

Nation's Singing Teachers Hold Eighth Convention

BOSTON.—The National Association of Teachers of Singing held its eighth annual meeting, Dec. 28-31 inclusive, with headquarters at the Sheraton-Plaza Hotel here. A large number of the association's 1,500 members were present. The Boston Chapter of the National Association acted as host to the entire convention. The NATS local committee on arrangements consisted of Gertrude Tingley, president of the Boston Chapter, chairman; Mabel Parkes Friswell and Charles Pearson, assisted by Edwin Wing, in charge of programs and advertising. The convention was highlighted with features of interest and educational values throughout, including symposiums, clinics, important organization meetings, dinners and luncheons.

On the evening of Dec. 28, the Boston Chapter entertained the visiting delegates at the Red Coach Grill with an old-fashioned New England supper. The Beacon Hill Bell Ringers, under the direction of Mrs. Arthur Shurcliffe, were heard.

Meetings and Symposia

The first of the formal meetings, on the morning of Dec. 29 was held in the Grand Ballroom, with Walter Allen Stults, national president of the Association, in charge. The address of welcome was given by John D. Brown, representing Mayor Hynes of Boston. This was followed by a symposium on Voice Therapy, with Burton Garlinghouse of Akron, O., as chairman, and Dr. David W. Brew, of Syracuse, Prof. David Blair McClosky, of Boston, and Oren Lathrop Brown, of St. Louis, as principal speakers. The Vocal Clinic in the afternoon was conducted by Grace Leslie of New York City, with Dale V. Gilliland of Columbus, O., Joseph Lautner of Colorado Springs, George Newton of Indianapolis, and Frederick Protheroe of Detroit, as panel members. In the evening, Dolf Swing, of New York City, conducted a symposium on The Singer and Television with Carl Beier, of Brooklyn, N. Y., as guest speaker.

The morning of Dec. 30 brought an Opera Workshop symposium, with Arthur Gerry of New York City as chairman. The other speakers were Dr. Elemer Nagy of Hartford, Conn., and Frank Pandolfi from the same city. This was followed in the afternoon by a symposium on "What Makes Good Choral Singing?," with Henry Veld of Rock Island, Ill., as chairman. The other principal speaker was Marshall Bartholomew of Yale University, New Haven, Conn.

The annual NATS banquet convened at night in the grand ballroom of the hotel, with Mr. Stults presiding. The guest speaker was Cyrus Durgin, dramatic and music critic of the Boston Daily Globe.

Scarlatti Opera Performed

The evening's festivities were concluded by a premier performance of Scarlatti's two-act opera, The Triumph of Honor, or The Rake's Reform, in a new version prepared and edited by Charles Lawrie, based on the original manuscript. The opera was performed by the Boston University Opera Workship, directed by Sarah Caldwell. The charming scenery and lighting effects were designed by Georgianna Wilmot and Walter Cavallieri of the workshop staff.

The closing day of the convention brought a morning program called "Information, Please," with Dr. James R. Houghton of Boston University, presiding. This was a "question and answer" session on phases of singing with a panel consisting of Richard De Young, Chicago, Ill., John Lester, Missoula, Montana, Solon Alberti, New York City. It was followed by the NATS annual business meeting, with Walter Allen Stults presiding. In the afternoon, an open meeting for the discussion of NATS problems, under the chairmanship of past-president Richard De Young was held.

The officers of the National Association of Singing are: president, Walter Allen Stults, Denton, Tex.; first vice-president, Carl Gutekunst, New York City; second vice-president, Helen Steen Huls, St. Cloud, Minn.; third vice-president, Alexander Grant, Boulder, Colo.; fourth vice-president, Burton Garlinghouse, Akron, O.; secretary, E. Clifford Toren, Evanston, Ill.; treasurer, Arthur Gerry, New York City; registrar, Grace Leslie, New York City; past-president, Homer G. Mowe, New York City.

LEON CARSON.

U. S. Army Song Chosen

The United States Army has chosen a song for all its units from the works of some 700 composers, which it has been considering since last August. The work is The Army's Always There, by Sam H. Stept, 55, of New York, a professional songwriter. The Song Board which assisted in the choice included Paul Cunningham, of the American Society of Composers, Authors and Publishers: Carl Haverlin, of Broadcast Music, Inc.; Emanuel Sacks of RCA; Percy Faith, of Columbia Records; Macklin Marrow, record division of Metro-Goldwyn-Mayer; James Hilliard, Decca Records; Richard Jones, Capitol Records; and Joseph Carleton, Mercury Records. The new song will be tried out for the next three months at Army bases everywhere and it will be officially adopted if it wins GI approval. Mr. Stept previously wrote Don't Sit under the Apple Tree, Comes Love, This Is Worth Fighting For, and other popular songs.

Madrigal Society Winners In Recital

Gertrude Prinzi, soprano, and Audrey Kooper, pianist, just announced as winners of the Annual Town Hall Award by the New York Madrigal Society, will appear in joint recital in Town Hall on Feb. 6 at 5:30 p.m. Miss Prinzi is from Milwaukee, where she has appeared in concert and opera and sung extensively in radio, particularly on the Allis Chalmers Show.

PART OF THE ASSEMBLAGE AT THE BANQUET held on Dec. 30 during the 1952 Boston convention of the National Association of Teachers of Singing.

METROPOLITAN OPERA

(*Continued from page 6*)

Steber Sings Eva

On Jan. 2, Eleanor Steber sang her first Eva and Herta Glaz appeared as Magdalena for the first time this season in Die Meistersinger. Both delineations are well known to local opera goers and this year's appearances again made the same favorable impression. Miss Steber is best in all lyrical portions of the role and gives a convincing impersonation of the lovelorn girl. Her voice blended happily with those of the other participants in the quintet of the third act, which also was enhanced in tonal beauty by Miss Glaz's sonorous vocal means. With Messrs. Schoeffler, Greindl, Hopf, Kunz and Holm, in the other leading parts, the performance under the baton of Fritz Reiner went smoothly and was greatly appreciated by a capacity audience. H. W. L.

Bjoerling as Scarpia

Sigurd Bjoerling appeared for the first time at the house as Scarpia on Jan. 4. In appearance very impressive, the artist's conception of the Baron stressed more his brutal characteristics in voice and acting, than the courtier. Mr. Bjoerling, who is more at home in Wagnerian roles, than in Italian *bel canto*, emerged nevertheless as an intelligent and musical artist. Delia Rigal in the title role is undoubtedly one of the most impressive Toscas seen on the Metropolitan stage in many years. In song and histrionics she lends credulity to the unfortunate singer. Mario del Monaco as Cavaradossi sang with great fervor, and Gerhard Pechner made a convincing character study of his Sacristan. Fausto Cleva conducted the greatly appreciated performance. H. W. L.

Branscombe Choral's Schedule

The Branscombe Choral, following its annual Candlelight Program of Christmas Music on Dec. 14 at Broadway Tabernacle, on Dec. 16 gave a program for the Red Cross in the auditorium of Bellevue Hospital before psychiatric patients, broadcast over WNYC for their Christmas Festival. On Dec. 21, they offered a Christmas program at the New York Historical Society as part of the newly-inaugurated series of musical events. On Christmas Eve, the choral's program was re-broadcast over WNYC, and on Christmas Night they presented a half hour program over WOR-TV. In the latter concert, the choral sang an American group which included Wreathe the Holly, Twine the Bay by their conductor, Gena Branscombe.

Inter-Allied Artists Formed

Ann Kullmer, formerly of Jack Adams & Co., New York, and Martin Taubman of Centropa Concert Organization, Vienna, announce the formation of Inter-Allied Artists. The headquarters of the new management will be at 119 West 57th St., New York.

Inter-Allied Artists has been formed, according to the announcement, "for the purpose of servicing the ever-growing interchange of artists between continents; to maintain the closest liaison between European and American managements; and to present the finest American and European Artists." Miss Kullmer was active as a conductor before entering the management field in New York in 1950. Mr. Taubman, formerly a concert violinist, formed the Centropa Concert Organization soon after the war.

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"America Houses" Are Popular in Germany

By Horst Koegler

BERLIN.—The America Houses have been called "the best ambassadors of the U.S.A. in Germany." The larger ones have their own music divisions; and at those in Hamburg, Frankfurt, Munich and Berlin these departments are headed by a trained musicologist. Besides extensive collections of books concerning music, these divisions also treasure a record collection. It is unimaginably large for the German auditor, and can at any time be listened to with the respective scores and piano reductions available to gain a more through information. These archives include only American recordings, but not exclusively U.S. works.

Among the relatively small circle of interested people who take advantage of this wealth, students, artists, music teachers, intellectuals form the bulk of the visitors, though all are welcome guests. People from the farthest reaches of the Soviet zone occasionally turn up, to get acquainted with music officially "verboten" for them.

But the widest and most effective dissemination of knowledge comes from the musical evenings taking place twice a week, which offer either recorded concerts, soloists and chamber music, or lectures and discussions. They are always attended by an overflow audience.

American and German artists present programs ranging from Josquin to Copland. All these concerts are reviewed by the daily press. The German soloists are expected to play at least one American composition. By this means it has been possible for the regular visitors to gain an almost complete survey of the state of American chamber music. All contemporary works are preceded by a short commentary, sometimes by the artist himself, also by the head of the music division of the America House.

In Berlin, Harry Ernsthaft is in charge of this difficult assignment, a man who understands how to introduce his listeners most elegantly to the most difficult programs.

Artists from U.S. Heard

The number of artists who have appeared at the America House in Berlin during one season alone is legion. It is pleasing to be able to report that the level of these interpreters is equal to those introduced professionally by the Berlin concert managers. This is quite an achievement, since it is measured with the exacting Berlin yardstick.

It is impossible to mention all those who have appeared. The greatest contingent were pianists, among whom we remember especially Margaret Ann Ireland (Barber's suite Excursions), Maria Stoesser (works by Roger Sessions and Peter Mennin), Jacques Abram (Three Preludes by Kent Kennan), George Hadjinikos (Copland's Piano Sonata), Theodore Lettvin, Abbey Simon, Robert Wallenborn and the duo-pianists Noel Lee and Louise Vosgerchian.

Of the singers one should mention particularly Helen Phillips, with her outstanding accompanist Richard Chamberlain, who created a sensation with her two recitals. Very well received were also Patricia Connor, Janet Hayes, Kathleen Kersting, Dorothy Westra, Richard Bowen and William Wahlert. Peter Watkins, after the Berlin appearance of the Hall Johnson Choir, stayed here to found his own children's chorus which one December sang with great success in American and German Christmas songs.

Of violinists, Robert Brink with the harpsichordist Daniel Pinkham (in works by Piston and Irving Lenning), Sidney Harth, Maurice Wilk (Everett Helm's Violin Sonata) and Denes Zsigmondi (all-Bartok program) were greatly appreciated. Of American chamber music ensembles, the Juilliard Quartet, with its appearances during the Berliner Festwochen, received stormy applause.

Several German ensembles have played American works at the America House, among others the Vitebsk Trio by Copland, the First Quartet by Everett Helm, Frederick Jacobi's Quartet on American Indian Themes, the Serenata Festiva by Nicolas Nabokov, the Third Quartet by Piston, the Second Quartet by William Schuman.

The highlight of all these occasions sponsored by Berlin's America House was an orchestral concert at the Titania Palast, today our largest concert hall, where the Berlin Symphony Orchestra played Stravinsky's Violin Concerto, Roy Harris's Third Symphony and Samuel Barber's First Symphony, before an enthusiastic, large audience.

Lectures a Feature

The list of lecturers is topped by Mr. Ernsthaft, who at his record concerts, long before its Berlin premiere at the Municipal Opera, introduced to local music-lovers Menotti's The Consul. In a lecture about the Boston Symphony, he sketched the history of this organization, which a few days later played in Berlin under Pierre Monteux and won a unique and spectacular success.

The most distinguished visitor was Paul Hindemith, who reported on his book, A Composer's World, so far available only in English. Other lecturers devoted themselves to the problems of jazz music. Prof. Hans Stuckenschmidt, German president of the ISCM, and music editor of the American Neue Zeitung, spoke about Schoenberg's Way in Europe and America. This reporter discussed The Musical Comedy as an Expression of the Contemporary Musical Theatre, and on another occasion analyzed the Wagner Letters of the Burrell collection, as discussed in the volume by the Boston musicologist John N. Burk, which have not as yet appeared in German. Peter Herman Adler, of NBC, brought with him two kinescopes of Puccini's Gianni Schicchi and Menotti's Amahl and the Night Visitors in their American TV performances, introducing to a German audience a brand-new medium.

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NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic-Symphony, Bruno Walter conducting, Dec. 25, E.—Dr. Walter returned as guest conductor and gave the holiday a musical finale of deep impressiveness. The lovely Sinfonia from the Christmas Oratorio by Bach and Corelli's Concerto Grosso No. 8, in G minor ("Fatto per la Notte de Natale") made up the first half of the program, both compositions played with exquisite delicacy, tonal imagination and aural appeal.

For the second half the conductor scheduled a work which he can lead with undisputed authenticity: Bruckner's Symphony No. 8 in C minor. He had given memorable performances of it here before, but, whether it was the spirit of the hour, or a deeper immersion of this listener in the wondrous score, the interpretation seemed to top all those previous occasions. The first movement, developing from the mysterious utterance of the first theme above pianissimo string tremolos, rose to soaring heights in the inspired structural planning of the conductor. The famous Scherzo ("Der Deutsche Michel," as Bruckner himself designated it), with its stamping three-quarter rhythms, was the acme of joy in life. The dreamlike Trio, which introduces the harp (a unique occurrence in a Bruckner score), held exhilarating loftiness. The solemn Adagio was a deeply felt prayer for "Peace on Earth," as the hour appropriately commended. The Finale, with its splendid brass fanfares, led to the triumphant ending in C major, in which the chief themes of the four movements are heard exultantly. The audience, deeply touched by the masterly discourse of the score, responded with lengthy applause. H. W. L.

Dec. 28, A.—Dr. Walter conducted a program consisting of Richard Strauss' tone poems, Don Juan and Death and Transfiguration, and Wagner's Siegfried Idyl, the Prelude to Parsifal, and Prelude and Love-Death from Tristan and Isolde. Under the direction of this great master of the baton, and with his affectionate music-making, these repertoire pieces gained new meaning and importance. A deeply moved audience rewarded conductor and orchestra with a long ovation. H. W. L.

ZADEL SKOLOVSKY, pianist, signs his contract for the 1953-4 season with Marks Levine, l., director of the Concert Division of National Concert and Artists Corporation.

Jan. 1, E.—The New Year could hardly have started under more felicitous auspices than with this concert, conducted by Bruno Walter and offering Mozart's Symphony No. 40 in G minor (K. 550), four songs by Gustav Mahler, sung superbly by Irmgard Seefried, and the same composer's Symphony No. 4 in G major for orchestra with soprano solo, the latter again assigned to Miss Seefried. Mozart is an old favorite of Dr. Walter and his interpretation of this symphony ranks among the classic renditions of the work. The mellow flow of the melodic line, handled with the utmost freedom, as far as tempi are concerned, makes for beguiling listening. There is also beauty of sound which permeates the whole performance and is enchanting.

Mahler's four songs, Ich bin der Welt abhanden gekommen, Wo die schoenen Trompeten blasen, Ich atmet einen linden Duft, und Wer hat dies Liedlein erdacht, were sung by Miss Seefried (whose fine soprano voice is mastered with consummate technique and musical understanding) with great success, though they are written for a mezzo-soprano. The same composer's Symphony No. 4 is song-like, full of resignation and *Weltschmerz*, in spite of a seemingly optimistic attitude. The end, which sings of The Heavenly Life, belongs to the unforgettable pages of later romantic music. Dr. Walter, who today by tradition and training is the most authoritative interpreter of this music, gave a reading of memorable emotional impact, splendidly assisted by the soloist and the orchestra, who followed his every wish with greatest devotion. A long ovation followed for all the participants. H. W. L.

Philadelphia Orchestra, Dec. 30, E.—With Alexander Hilsberg, their former concertmaster and present musical director of the New Orleans Philharmonic Symphony Orchestra, as guest conductor, the celebrated ensemble added another fine evening of instrumental enjoyment. Beethoven's Overture to Leonore No. 3, opened the list in a reading which had great dramatic impact, strength and tonal beauty. The other orchestral offering was Berlioz' Symphonie Fantastique, which showed the magnificent qualities of the Philadelphia Orchestra in its brightest light. Mr. Hilsberg gave a very well balanced, if perhaps too controlled interpretation; it had the necessary splendor but sometimes lacked the grandiose qualities of this highly romantic score.

William Kapell was soloist in Prokofieff's Concerto No. 3 in C major for piano and orchestra. The artist has grown in stature and his fine touch gave the work, played with great virtuosity, the colorful characteristics it requires. Conductor and soloist had a warm reception. H. W. L.

Stuart Fastofsky, Jan. 4, 5:30 p.m.—The highly gifted violinist displayed his fine facility and ample, well-rounded tone in a program featuring the Prokofieff F minor Sonata and Ives' Sonata No. 2. With helpful, seldom overloud, collaboration by the pianist Norman Voelcker, he revealed the atmospheric and grotesque qualities of the latter half of the Proflofieff Sonata, though its first half became episodic through indistinct handling of certain phrases and transitions. The Ives Sonata, a partially attractive work, had its share of liveliness, lyricism, and wistfulness. Mr. Fastofsky's own Elegie sounded sweetly. Lukas' new Calypso Dance was brief and light. If at various points in the recital more vividness in nuance and accent was needed, the artist brought noteworthy ardor and sensuousness to the melodies in Szymanowski's Notturno and Tarantella and Bartok's Six Rumanian Folk-Dances. E. B.

TOWN HALL

Zadel Skolovsky, Dec. 22, E.—A program of uncommon design was offered by the pianist, featuring contemporary works and as a center-piece, Darius Milhaud's two suites, Saudades de Brazil, in the presence of the renowned composer, who took his bows from a seat in

(Continued on page 22)

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California Bay Cities Active

By Mrs. Francis H. Redewill

OAKLAND-BERKELEY, CAL. — Community Concerts have held an important place in the Berkeley musical calendar since late fall. Charles Kullman, tenor, and The Men of Song Quartet started the season with a popular program, followed by Dorothy Kirsten, soprano, and David Poleri, tenor, a happy combination in a joint presentation of grand opera and lighter duet and solo numbers. The Longines Symphonette Concert Ensemble with Nan Merriman, soprano, proved enjoyable and stimulating fare and brought back to the Bay Area former resident-violinist and Symphony concertmaster, Mishel Piastro, now the Symphonette's conductor. Horowitz in his December recital again displayed sensitive interpretations and prodigious piano technique, with an added warm tonal seductiveness, especially in the Chopin B flat minor Sonata and the Schumann Arabesque. An extra attraction on the Berkeley annual list were the Dancers of Bali and their Gamelan Orchestra.

The Alameda Community Concert Association presented Sanroma, pianist, as the opening attraction. Bidu Sayao, soprano, appeared with success at the Richmond Auditorium in their Civic Music series, followed by Friedrich Gulda, pianist, in his first Bay Area appearance, astounding with virtuosity and wide range of tonal dynamics.

University Music Events

The University of California has again been active in concert series. Tanya Ury, pianist, brought to her opening program freshness and vitality. Unhackneyed repertoire also contributed to the evening's enjoyment with a generous list of encores at the close. The increasingly popular Griller Quartet concluded the December series of concerts at Wheeler Hall with works dedicated to them: Quartet No. 2. op. 73, by Edmund Rubbra of Oxford University; and Quartet No. 2 by William Denny, professor of music at U. C., Berkeley. The new chairman of music, Joaquin Nin-Culmel, conducted the University Symphony at the Community Theatre in a program of Glinka, Franck and Falla. Xenia Boodberg Lee, recalled repeatedly, was piano soloist in the last-named composer's Nights in the Gardens of Spain. Edward Lawton, director, and the University Repertory Chorus had two recent appearances in Dwinelle Hall with a program of Monteverdi and Schütz.

The Oakland Symphony, Dr. Orley See, conductor, commemorated the birthday of Mrs. Edward McDowell with MacDowell's Sinfonia Tragica on a recent program at the Oakland Auditorium. Ruth Finley Person was piano soloist in a fine if somewhat delicate performance of the Liszt E flat Concerto. Weber

RENEE ROCHELLE, soprano, will make her Los Angeles debut in the Wilshire Ebell Theatre on Jan. 30, her program including songs in several languages, and the local premiere of Mendelssohn's The First Walpurgis Night, with soloists and chorus conducted by Nicholas Vasiliev and under the auspices of the Melrose Academy of Music, of which Mme. Rochelle is founder and director. Also on the program will be Siegfried Schultz, pianist.

and Berlioz numbers completed the program.

Three unusually delightful concerts of the Little Symphony, Gregory Millar, conductor, were given at the Berkeley Little Theatre in cooperation with radio station KPFA. This excellent ensemble of young, enthusiastic musicians interpreted standard repertoire as well as many contemporary compositions by Honegger, Britten, Roger Nixon, Hindemith and W. O. Smith. A first orchestral performance also was given of Haydn's Symphonie Concertante.

Egon Petri, pianist, in residence at Mills College, gave a most successful autumn program in the Concert Hall.

Solito de Solis Works Heard

During the last five years, Solito de Solis has made numerous appearances with symphony orchestra as piano soloist in his own compositions. He has played, in this extensive list of engagements, "Paganini pays a visit to Bach" with the Farnsworth Bowl Orchestra, Altadena, Calif., Ray Sinatra conducting; Granada, with the same group; "Paganini pays a visit to Bach" (Standard Oil program, NBC network, Meredith Willson, conducting); the symphonic poem Tobalumi (Burbank Bowl Orchestra, Leo Damiani); Fiesta Mexicana (Hollywood Bowl, Auditions of the Air, KFI, James Sample); Cadiz (Burbank Symphony, eLo Damiani); Cadiz (El Paso Bowl, Leo Damiani); Cadiz (New Orleans Philharmonic, Izler Solomon); Capriciccio Espanol (Bekin Radio program, CBS); Swanee Ribber, Theme, Variations and Finale (Bekin Radio Program, CBS); Malaga and Granada (Glendale Symphony, Scipione Guidi); Capriccio Espanol and April Made a Fool of Me (Sawyer Views Hollywood television, Kinescope, WJZ, ABC-TV San Francisco and ABC, Chicago); Prelude, Capriccio, Nightfall, The Same Old Story and April Made a Fool of Me (Lee Hogan Presents, KNBC television); Malaga (Standard Oil Program, NBC, John Barnett conducting); Concert Paraphrase of Night and Day (Standard Oil Program, NBC, Arthur Fiedler); Malaga (Los Angeles Symphonette, Pomona, Calif., Frank Hubbel); Cadiz (Standard Oil Program, John Barnett); Granada (Standard Oil Program, Carmen Dragon); Soiree de Vienne (Standard Oil Program, Carmen Dragon).

Pacific Coast Jottings

The American Art Quartet is giving four concerts—Dec. 10, Jan. 6, Feb. 3 and March 17—on the Los Angeles campus of the University of California; members are Eudice Shapiro, Robert Sushel, Virginia Majewski and Victor Gottlieb. . . . Alta Turk Everett, past president, will have charge of the Jan. 21 broadcast of the Music Teachers' Association of California (Los Angeles branch) over KGFJ. . . . MTAC-LA has announced a series of student opportunity recitals, piano, vocal, strings (solo and ensemble), with Adele Dorothy Lauth, chairman, and auditions and recitals to be held at Birkel-Richardson, Los Angeles.

At the Music and Arts Institute of San Francisco, Fidel Sevilla, young San Francisco violinist, will be assisted by Duchess Nadine de Beauharnais, pianist, and Julia Haug Lee, flutist, on Jan. 16 in the second of a series of recitals by candidates for the Bachelor of Music degree.

Purves-Smith's Activities

LOS ANGELES.—A feature of the classes convening this season in southern California centers under the direction of Purves-Smith is the employment of modern research tools to determine the extent of individual progress. Mr. Purves-Smith's Los Angeles studio is equipped with complete recording facilities in both tape and disc, in addition to equipment for investigating, through photography and other means, the processes of efficiency in pianoforte technic.

Phila. Students' Art Project

The Philadelphia Orchestra Students Concert Committee is holding its sixth annual contest for painters in schools within 50 miles of that community, who are 13 through 25 years of age; they may submit paintings 22 by 29 inches in size giving their impressions of Stravinsky's Firebird Suite before Feb. 7 to 1910 Girard Trust Bldg. in that city.

Serafin Anniversary Marked

Tullio Serafin's fiftieth anniversary on the podium was marked with a concert under his direction at Carnegie Hall on Jan. 10, a benefit to aid young American conductors. A number of noted singers appeared in the program.

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New York City Ballet Extends Run

By Rosalyn Krokover

By the time the New York City Ballet concludes its current season on Jan. 25 it will have shown six premieres in addition to those that were originally scheduled. The three final novelties that were not previously announced, and which will be reviewed in the next issue, are The Five Gifts, Valse-Fantaisie and Will O' the Wisp. The Five Gifts has choreography by William Dollar and is set to the Dohnanyi Variations on a Nursery Rhyme for piano and orchestra. This is probably a re-staged version of Dollar's work of the same title which was presented under different auspices some years ago at the "Y" Dance Center. Valse-Fantaisie is a Balanchine ballet set to music by Glinka and costumed by Karinska. Ruthanna Boris is the choreographer for Will O' the Wisp, the music is by Virgil Thomson and scenery and costumes are by Dorothea Tanning.

Harlequinade Pas de Deux

Balanchine's Harlequinade Pas de Deux had its premiere on Dec. 16. Actually it was nothing more than another routine duet in traditional form—duo-solo-solo-duo—for Maria Tallchief and Andre Eglevsky. This particular opus had music by Drigo and pierrot and pierrette costumes by Karinska. There were some occasional flashes of virtuosic excitement but an over-all quality was missing, mainly on account of the banal musical accompaniment.

Also on the program were Mother Goose Suite, Lilac Garden and Bourree Fantasque. The Mother Goose Suite with Janet Reed, and Bourree Fantasque with its usual soloists, received superb performances. Lilac Garden still misses fire with this company. This ballet requires dancers with the power to project an inner intensity and a dramatic ability to express an emotion as subtly as possible rather than through external gestures. The New York City Ballet has obviously not been schooled along these lines. Yvonne Mounsey as The Woman in His Past and Brooks Jackson as The Man She Must Marry, try hard, too hard in fact, but very little of the true realization of the characters comes to life. Diana Adams, as Carolina, is more convincing but her interpretation of the role is somewhat more saccharine than that of dancers we have previously seen in the role. Hugh Laing stands alone, in the role he created, as the one really authoritative dancer in the only Tudor ballet in the present repertoire.

Kaleidoscope by Boris

The gifted young choreographer, Ruthanna Boris, had her second work for the company, Kaleidsocope, premiered on Dec. 18. Designed for five dancers—Melissa Hayden, Patricia Wilde, Herbert Bliss, Todd Bolender and Frank Hobi—it poked fun at many forms of the dance. It started out very promisingly but somewhere along the middle it broke down and never really recovered. Most of the sections took too long to make their point and some missed altogether. Perhaps if the work were shortened considerably it would prove to be a diverting trifle, though it would probably never have the wonderful tongue-in-cheek quality of the same choreographer's Cirque de Deux. It was performed, however, with wonderful spirit, and the Alvin Colt costumes were delightful.

Other works performed were Swan Lake with Tallchief and Eglevsky; The Cage with Melissa Hayden, Irene Larsson, Nicholas Magallanes and Michael Maule; and La Valse with its usual cast.

Interplay Restaged

Jerome Robbins' Interplay, with music by Morton Gould, first performed in Concert Varieties, and later a popular item in the Ballet Theatre repertoire, had its first performance by the City Center on Dec. 23. It was danced by Carolyn George, Jillana, Irene Larsson, Janet Reed, Robert Barnett, Todd Bolender, Jacques d'Amboise and Michael Maule. The girls were all capable of handling their assignments with skill and the proper vitality but the men, with possibly the exception of Bolender, were a sad lot. Even though the men's parts had been toned down considerably since the previous version, they were just not up to it technically. And, even with allowances for first night jitters, it is doubtful if they will master the technical demands for future performances. Scenery and costumes were by Irene Sharaff. Simon Sadoff was the pianist.

The program opened with Lilac Garden. It was followed by a first-rate performance of The Cage, danced by Hayden, Larsson, Moncion and Robias. The final offering was Bizet's Symphony in C.

Balanchine's Concertino Bows

Another Balanchine trifle, Concertino, had its premiere on Dec. 30. It is set to Jean Francaix's charming Concertino for piano and orchestra. Balanchine has devised a series of steps for three dancers with very little character or nuance. Diana Adams and Tanaquil LeClercq were the two very attractive young ladies, while Andre Eglevsky was kept busy courting one, or the other, or both, hiding behind the same mustache he sported in A la Francaix, another Balanchine creation. There really wasn't much to recommend in the way of dance invention. Concerto Barocco, Age of Anxiety and La Valse completed the program.

The music, under the direction of Leon Barzin and Hugo Fiorato, and Jean Rosenthal's lighting, continue on a high level.

ERNST TOCH, composer, with his only grandson, Rennie Weschler, during a recent visit to California.

Dance News

Agnes de Mille's Rodeo was the work Ballet Theatre chose for the Ford Omnibus Christmas television show on Dec. 21. This is the fifth complete ballet to be televised with the company. Following a tour of 94 cities in this country Ballet Theatre will set out on its second European tour, which will take the company to every major city in England and the Continent. It opens at the San Carlo Opera House in Naples on May 4. . . . Agnes de Mille will organize and direct a dance company which will tour under the direction of S. Hurok next year. . . . At the Ethnologic Dance Center, Juana will speak on Dances of Yugoslavia on Jan. 16 and Dr. Marguerite Block will speak on Krishna on Jan. 30. Both lectures are to be illustrated with photographic slides.

Unger Leads Mahler Work in Spain

Dr. Heinz Unger recently left Spain for England after conducting ten concerts in Valencia. These included the first hearing in that country of Mahler's Song of the Earth by Spanish soloists who sang their parts in German. The work was received with such interest that it was repeated during the same week.

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Washington Has Cycle Of Mozart Concertos

By James G. Deane

WASHINGTON.—A Mozart concerto series is a feature of the National Symphony Orchestra's season, again under the direction of Howard Mitchell. Paul Badura-Skoda, young pianist from Vienna, opened the series with a self-effacing performance of the C minor concerto. Lelia Gousseau, French artist, also making a first appearance here, paired the C major concerto (K. 467) with Franck's Variations Symphoniques.

Agi Jambor was the keyboard soloist in a Bach program. She played the F minor concerto and was joined by Wallace Mann, flutist, and Werner Lywen, violinist, in the A minor triple concerto. Earl Wild displayed assurance in Rachmaninoff's Rhapsody on a Theme of Paganini in a program which included Beethoven's "Eroica." Mr. Mitchell's pacing of the symphony seemed overly deliberate, but the orchestra played sonorously.

Hermann Prey, promising young German baritone, made a debut in arias of Wagner and Verdi with the orchestra, having won an Army-sponsored contest in the United States zone, in which Mr. Mitchell was a judge. Sylvia Meyer displayed her command of the harp in Dello Joio's Concerto for Harp and Strings on the same program, which included Shostakovich's First Symphony.

Howe Works in Concert

A special concert honored the Washington composer and music patron, Mary Howe, with a program of her own compositions. Katherine Hansel, soprano, and the duo-pianists Dougherty and Ruzika were soloists. . . . In other concerts, Menuhin paired the Bruch and Mendelssohn concertos, the Washington and Cathedral Choral Societies sang Brahms' Requiem in honor of the late Hans Kindler, and Gladys Swarthout sang music of Handel, Haydn and Chausson.

Mr. Mitchell, as is his custom, has programmed several contemporary works, including Diamond's fourth Symphony, Creston's second and the American premiere of the Concerto Grosso for Strings by the Polish composer Grazyna Bacewicz.

Honegger's oratorio Joanne d'Arc au Bucher, performed by the Philadelphia Orchestra and Temple University Choirs under Ormandy, proved one of the most impressive presentations in several seasons. Frances Yeend, Martha Lipton, David Lloyd and Kenneth Smith sang solo roles expertly, and Vera Zorina and Raymond Gerome were poised narrators.

Mack Harrell's singing of Thomson's Five Songs from William Blake won enthusiastic approval at another Ormandy concert. Rivier's third symphony, Ravel's Daphnis and Chloe No. 2 and Beethoven's Seventh completed the program.

International goodwill was bolstered by the visit of the Danish National Orchestra. Thomas Jensen led Dvorak's Carnaval and Nielsen's Fourth Symphony, and Eric Tuxen took over for the Grieg Symphonic Dances and Stravinsky's Firebird, for an evening of rewarding music-making. The New York Philharmonic-Symphony, in its annual concert, offered Beethoven's Eighth, Shostakovich's Fifth and the rather overwrought Mitropoulos arrangement of Bach's G minor fantasia and fugue.

Pianists and Others

The French pianist Nicole Henriot made another appearance with Munch and the Bostonians, with the Schumann Concerto as her vehicle. She left an impression of precise, energetic but rather brittle pianism. The Berlioz Royal Hunt and Storm and Brahms' First completed the evening. Pierre Monteux, presiding over the second program, brought a convincing revival of the Strauss Heldenleben, along with Reger's Romantic Suite and the Schumann Fourth.

Josef Roisman's accident in Japan, in which his left wrist was broken, forced the Budapest Quartet to revise its Library of Congress programs. Jac Gorodetzky, Boris Kroyt and Mischa Schneider have turned to trios and works with piano. Artur Balsam participated in one program including piano quartets by Beethoven, Mozart and Dvorak. In ananother, Mieczyslaw Horszowski was at the keyboard in Brahms' Op. 26, Mendelssohn's Op. 2 and the Beethoven Trio Op. 70. Mr. Roisman hoped to resume his concert activities in January.

The duo-pianists Vronsky and Babin presented a delightful recital of works by Schubert, Mozart, Rachmaninoff and Mr. Babin at the library. Another excellent program, by the Albeneri Trio, offered music by Mozart, Mendelssohn and Ravel.

CONFER ON SCORE . . . Jacques Abram, pianist, r., examines with Niels Viggo Bentzon, young Danish composer, the latter's work, Traesnit, of which he gave the first American hearing at his Town Hall recital on Jan. 14. Mr. Abram recently returned after two years of appearances in leading cities of Europe.

Kenneth Allen Associates News

Kenneth Allen Associates, Inc. (formerly James A. Davidson Management), will represent the Columbus Boychoir in the concert field for 1953-54. This group, 24 youngsters from the Columbus Boychoir School at Princeton, N. J., has sung in concert before some 500 audiences in the United States and Canada, has appeared on radio and television, made the RKO picture America's Singing Boys, and been heard in another film distributed by the State Department all over the world. Since the NBC-television premiere of Menotti's Amahl and the Night Visitors, every production of the work directed by the composer has had a Boychoir lad in the title role, beginning with Chet Allen, who created the part.

Under this same management, Carmen Jones, Oscar Hammerstein's adaptation of the Bizet opera, will tour the United States and Canada in a concert version, beginning October, 1953. Nine singers and a pianist make up the company and the production stars Muriel Rahn, who was the original Carmen for Billy Rose on Broadway. Nat Debin is producer and Dick Campbell has staged and adapted this production.

"Hour of Music" Auditions

Auditions for string and wind instrument players will shortly be held by "An Hour of Music, Inc," to select young artists for the concerts at the Colony Club. Applicants must be under 30 and not have made a New York debut. For further information and appointments, address Mrs. R. B. Lanier, 123 East 35th Street, New York.

Vienna Choir Boys Here

On Jan. 4 the Vienna Choir Boys opened their tenth U.S.-Canadian tour with a concert in Boston. They are booked for 62 cities.

Rio de Janeiro Fete Has Choral Novelties

By Ceiçao de Barros Barreto

RIO DE JANEIRO.—One of the features of the season's finale here was a festival given under the sponsorship of the Ministry of Education and the Municipality of Rio de Janeiro. The programs were for the most part devoted to contemporary Brazilian composers, listing works by Claudio Santoro, Jose Siqueira, Luis Cosme, Radames Gnatalli, Frutuoso Viana, Iberê Lemos, Newton Padua, Vieira Brandão and Villa-Lobos.

Many of the scores were heard for the first time in Rio, and included numerous songs for soprano and piano, Santoro's Sonatas for cello, violin, and piano accompaniment, Padua's Trio in C minor, Cosme's String Quartet No. 1, Brandão's Choro for woodwind quartet, Gnatalli's Sonata for cello and piano, and Concertino No. 2 for guitar and piano, several pieces for piano, for cello, and choral works by Iberê Lemos and Villa-Lobos.

Villa-Lobos Work Impresses

The high point of the series was, however, Villa-Lobos' oratorio Descobrimento do Brasil, based on the composer's Fourth Suite. Interpreters were the chorus and orchestra of the Teatro Municipal, the vocal ensemble of the Conservatorio de Canto Orfeonico, the tenor Isauro Caminha and the composer as conductor. The music attempts to suggest the celebration, among the native tribes, of the Catholic Mass in Brazil by the Portuguese missionaries. There are two main themes, one inspired by the Ambrosian hymn, Conditor Alme Siderum, sung by the male chorus, in counterpoint with the second theme, based on fragmentary motives from native music, performed by the female chorus in the *tupi-guarani* idiom. The contrast in melody and rhythms of the musical themes, expressed in two different languages and displayed by the two groups of voices of the large chorus, supported by a colorful orchestration, was thrillingly effective and was enthusiastically acclaimed by the audience.

Barraud Oratorio Heard

Other works heard at the Festival were Henri Rabaud's oratorio, Le Mystère des Saints Innocents; Louis Aubert's Le Tombeau de Chateaubriand, and Honegger's oratorio Le Roi David, all first performances in Rio.

Barraud's work was included in the program conducted by Villa-Lobos, who had the cooperation of orchestra and chorus of the Teatro Municipal and of the soloists Asdrubal Lima and Isauro Caminha. The score, based on Paul Claudel's poem, shows a masterly craftsmanship, and though the interpretation was somewhat heavy handed, the ingratiating melodic passages in a mystic approach, the balance of chorus, soloists and narrator were very impressive. Michel Simon, as narrator, gave a beautiful rendition of his part.

Lamberto Baldi, who led the performance, presented a beautiful reading of Honegger's score, well assisted by the Municipal orchestra, the Associação de Canto Coral, the soloists Aracy Bellas Campos, Kleusa Pennafort, Roberto Galeno, and the Portuguese artist João Villaret, the narrator.

The soprano Elizabeth Schwarzkopf gave a fine recital at the Teatro Municipal, in the Associação Brasileira de Concertos series. She sang exquisitely a program including Bach, Handel, Mozart, Lieder by Schumann, Brahms, Wolf and Strauss, arias from Boheme and Turandot, also Ovalla's Azulao, with Fritz Yank as the efficient accompanist. . . . Yara Bernette, Brazilian pianist, offered a recital at Teatro Municipal closing the season of the same group, and in Beethoven's Appassionata, the Schumann Etudes Symphoniques, works of Granados, Albeniz, Ravel, and Guarnieri's Lundu giving a fine account of her technical and expressive powers. . . . In their Rio bow, the team of Lola Benda, violinist, and Sebastian Benda, pianist, appeared in the Pro Arte series at the Brazilian Press Association, playing sonatas by Beethoven, Brahms, Franck and Milhaud with balance and color but some lack of depth.

The Cultura Artistica presented the pianist Magdalena Tagliaferro in a brilliant recital and the violinist Renato Barbieri in a first visit to this country. Among the numbers by the violinist, Beethoven's Sonata, op. 47 and Ravel's Tzigane drew warm applause from large audience. Alfredo Rossi was the accompanist.

Orchestral Guests

Guest conductors with the Orquestra Sinfonica Brasileira in its closing concerts were Erich Kleiber and Carlo Zecchi. A spirited presentation of Smetana's Bohemian Forests and Dvorak's New World Symphony was given by Kleiber, who had as soloist in Rachmaninoff's Concerto in C Minor the pianist Eileen Joyce, in a polished reading of her part. Zecchi obtained good results from the ensemble in Verdi's Overture to Vespri Siciliani, Pizzetti's Pisanella, Tchaikovsky's Fifth Symphony and two Serenatas by the Brazilian composers Henrique Oswald and Alberto Nepomuceno.

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SILHOUETTES By MARY CRAIG

Opera Theatre's Head Seeks Living Art-Form

At Jordan Hall, Boston, celebrated since 1909 for first rank attractions including New York's Metropolitan Opera, the SRO sign goes up whenever the Opera Theatre company is scheduled. Boris Goldovsky, known to Saturday afternoon "Met" Opera broadcast audiences and the musical director of the Worcester Festival, has been the motivating force of this opera group. He is coach, accompanist, repetiteur, stage-director, conductor, manager, innovator, inspiration, translator—the remainder of his duties and achievements may be read in any ten departments of the everyday opera company. And with all the planning, hard work and responsibilities, he seems to be having a marvelously pleasurable time.

The Opera Theatre has dropped its limiting prefix of "New England" and is planning a cross-country tour in a new production of Mozart's La Finta Giardiniera, in English, to be known as Merry Masquerade, under the management of National Concert and Artists Corp. in 1953-4. Its director recently discussed some of his ideals.

Opera is a ruling passion in the artistic life of Mr. Goldovsky. He has definite ideas on production and performance which may appear drastic in contrast to previous conceptions and with which some directors may differ but he makes his scheme work, and profitably for all concerned. He believes opera must be sung in the native tongue of a country by a cast familiar with the language. He does not like what he calls "mixed casts" singing text that is learned by rote and is not naturally or mentally comprehended. One might counter Mr. Goldovsky on this by listing the numerous singers of linguistic gifts; but he is, of course, considering the rank and file of aspirants, much of whose study time, necessarily turned into tussles with foreign phrases, might be devoted to vocal and repertoire training. The conductor affirms that opera is only good theatre when it is not automatic, and this desirable end is only achieved by singers who "feel at home" in the language they sing.

As for English and the question of its ease or difficulty in song, Mr. Goldovsky thinks it no more problematic than any other tongue. "We have immumerable sessions on enunciation and the sequence of words," he said, "I am certain the work is vital, as native language is essential if one is to convince an audience of the thought and condition the singer is trying to project."

When asked about the theory that a young singer is less inhibited when singing romantic phrases in a foreign tongue, Mr. Goldovsky offered a new definition of inhibitions as a reply. "Inhibitions are normalities," he said, "A character, a situation in lyric drama brings into play the complicated mechanism of an individual. Once saturated with the idea or the being of the character, and his or her place in the plot design, the inhibition, or the embarrassment, which it really is, will disappear as irrelevant."

In the Opera Theatre, singers are chosen for vocal ability plus intelligence. They are encouraged to create roles, to contribute their own interpretative ideas to the overall concept. There is a generally happy feeling of suitability and accomplishment which goes a long

DEFINITELY NOT FACING THE MUSIC . . . a practice session of the Opera Theatre, with Boris Goldovsky conducting. Singers are trained not to look at the conductor in this group, often by rehearsing passages with their backs to the pit.

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way towards a high morale for performance. The company is fortunate in being able to hold a limitless number of rehearsals; floor rehearsals, where the scenes are walked through *sans* singing, where spacing and timing is decided; music rehearsals, in which the singers become so sure of their parts plus the entire score that there is no possibility of a slip in a high-geared performance.

Mr. Goldovsky has one particular phobia—he loathes singers who watch the conductor for cues. They should be so imbued with music, action, tempi, entrances et cetera, he believes, that the frenzied glare to catch the baton's beat should be unnecessary. As his young daughter once said, "If you look at my father, you get fired." Making the opera natural, convincing as well as musically impeccable, is the goal of the conductor and company.

Idomeneo Produced Again

The season 1952-53 will be the seventh successive public season of the operation of the Opera Theatre. It has thus outlasted any resident opera company in Boston's history, for even the original Boston Opera Company, for which the Opera House was built, weathered only five years. Mozart's Idomeneo, given its first public performance in the United States by the Opera Theatre during 1947-48, was restored to its repertoire on Jan. 11. The three-act work, in six scenes, which Mozart completed shortly before his death, was both conducted and staged by Goldovsky, who is also responsible for the translation into English and complete revamping of the Varesco libretto, making the work possible for contemporary theater production. Soprano Nancy Trickey was again heard in the role of Princess Ilia. Making his debut in the title role in this week's Boston performance was David Lloyd, a leading tenor of the New York City Opera Company, who has sung for several seasons with the Opera Theatre. The roles of Idamantes, Electra and Arbaces were sung for the first time, respectively, by Beverly Wolff, Jacqueline Bazinet and Robert Gay.

New Scores Aired By Philadelphians

By Samuel L. Singer

PHILADELPHIA.—The Philadelphia Orchestra under Eugene Ormandy gave the world premieres of two concertos by leading composers in as many weeks. First was Gian-Carlo Menotti's Violin Concerto, which drew Efrem Zimbalist, director of the composer's alma mater, the Curtis Institute of Music, from retirement as a concert violinist. It was well worth it on all counts, for the work is the most engaging new concerto heard here in many seasons. Lyric elements are almost always foremost, and there is a quality of directness in Menotti's writing, here as elsewhere. The last movement is dancelike.

This program also held the local premiere of David Diamond's mood-invoking Music for Romeo and Juliet. The second half consisted of Strauss's Symphonia Domestica, last played here under Leopold Stokowski some years ago.

The next program presented a Concerto for Harp and Chamber Orchestra by Ernst Krenek, commissioned by Edna Phillips, former first harpist of the orchestra, and warmly welcomed as soloist for the occasion. The Krenek work, though somewhat arid, is well scored, with especially good thematic structure in the first movement. The second movement is animated, with a touch of lightness, while the third is an introspective Adagio.

Freed Conducts His Score

Still another local premiere was Isadore Freed's Symphony No. 2 for Brass Orchestra, conducted by the composer. This work was inspired by the Philadelphia Orchestra's brass section, in a performance of the Chausson Symphony under Pierre Monteux. It is dissonant, but not bitingly so. Forceful energy in the first section gives way to repose in a slow movement of songful, expressive, sometimes muted passages. There is occasional humor in the last of the three movements. This program also featured Gyorgy Sandor's poetic playing of Chopin's E minor Piano Concerto, with limpid tone in the Romance.

Other programs presented old friends as composers and performers. The annual Tchaikovsky bill consisted of the Serenade in C, Sleeping Beauty Suite and Fifth Symphony. The annual Viennese concert presented Schubert's Rosamunde Overture and Unfinished Symphony and compositions by Johann Strauss, Jr., with William Kincaid, first flutist, soloist in Mozart's lovely Concerto in G. The second of five programs in a Brahms cycle listed the Haydn Variations and Second Symphony. William Kapell revealed good understanding of the dramatic D minor Piano Concerto.

Hilsberg Returns

Alexander Hilsberg returned for a fortnight as guest conductor, presenting several attractive programs. Kapell demonstrated change of pace in the Prokofieff Third Concerto, coupled with Hilsberg's brilliant reading of Berlioz's Symphonie Fantastique, on a Monday program. The following weekend Hilsberg featured a graceful interpretation of Mozart's Haffner Symphony and a well-balanced Sibelius First.

Foreign Orchestras Bow

Two orchestras from foreign lands, presented on this city's two leading concert series, made good impressions. The Boyd Neel Orchestra, under its founder, was a joy to hear, on Emma Feldman's All Star Concert Series. The orchestra's tonal sheen was displayed in antique works. An added attraction was Jennie Tourel as mezzo-soprano soloist.

Four days later the Philadelphia Forum presented the Danish National Orchestra of the State Radio. Erik Tuxen conducted the first half, listing Weber's Euryanthe Overture, Nielsen's Little Suite in A minor for Strings, marked by delicacy in playing, and Stravinsky's Firebird Suite. Eugene Ormandy was guest conductor in the Brahms First Symphony, which offered direct comparison thereby with the Philadelphia Orchestra. The group responded well in Ormandy's familiar interpretation of the Symphony, although it is not as sonorous as the Philadelphians nor were the horns as dependable.

L'Oracolo Revived

Outstanding opera program of the month was the Philadelphia Civic Grand's presentation of Leoni's L'Oracolo on a double bill with Cavalleria Rusticana. (Ham and eggs are being served separately this season. Later the Philadelphia La Scala is giving Pagliacci with The Secret of Suzanne.) Yi-Kwei Sze was effective in the title role of the Leoni work, while Maria Gasi and Eugene Conley did well as the Cavalleria leads. Giuseppe Bamboschek and Vernon Hammond were the respective conductors. . . . Two operatic novelties opened the enterprising Co-Opera Company season. These were Menotti's Amahl and the Night Visitors, in its first "live" performance here, and the local premiere of Martinu's engaging Comedy on the Bridge. . . . Other opera performances were more or less routine. The Philadelphia La Scala's Rigoletto was redeemed by Robert Weede's dramatic portrayal of the title role. Other principals were Giacinto Prandelli and Alicia de la Cruz, Panamanian soprano in an inauspicious local bow. Carlo Moresco conducted. The next night's Carmen, on the Philadelphia Forum series, was not up to the Charles L. Wagner standard. Lydia Ibarrondo and Albert Delhaye headed the cast, with Ernesto Barbini on the podium. Not quite up to standard either was the Metropolitan's Tosca, featuring Dorothy Kirsten, Ferruccio Tagliavini and Robert Weede, with Fausto Cleva conducting.

Among visiting musical groups were the able Aña Maria and her Spanish Ballet and the charming Salzburg Marionettes, both presented by Emma Feldman, and the ever-pleasing Trapp Family.

Dance and Chamber Music

The Philadelphia Forum opened its varied series with Ted Shawn and the Jacob's Pillow Dance Festival, an engrossing program. Emma Feldman presented two performances of the Bali Dancers.

On the chamber music front, the nation's largest chamber music audience—nearly 2,000—heard the New Chamber Orchestra's opening concert, a Mozart program conducted by Ifor Jones. The Curtis String Quartet, now celebrating its silver anniversary, began its series at the Free Library. SRO is the rule for these well-planned and well-played programs.

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Chicago Has First Hearings

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony's Christmas program on Dec. 26-27 was apparently as successful with the audience as a whole as it was with this reviewer. An invigorating pace was set for the Ephrikian arrangement of the Vivaldi Concerto Grosso in A major for strings and harpsichord. This was followed by the Beethoven Concerto for Piano in C minor. The soloist, Rudolf Firkusny played with his usual combination of deep insight and brilliant technic. Rafael Kubelik's accompaniment was a most sympathetic one. The program closed with the Gould Serenade of Carols and the Tchaikovsky Nutcracker Suite, both given delightful performances.

The initial program of the New Year (and the last to be conducted by Kubelik until he returns to his podium after guest conducting in Amsterdam) brought two first hearings at these concerts—Franz Berwald's Sinfonie Singulière and Bloch's Suite Hebraïque for viola and orchestra featuring Milton Preves, the orchestra's solo violist. Mr. Preves exhibited a vibrant, beautiful tone and a technic that could meet all difficulties. The work of Berwald, a Swedish composer considered a "modernist" in the early 19th century, was to present-day listeners an agreeable, melodious, simply constructed work, but not without monotony, due to overuse of repetitious sequences. Moussorgsky's Pictures at an Exhibition, orchestrated by Ravel, concluded the program happily.

Civic Orchestra Concert

The Civic Orchestra's second concert of the season conducted by George Schick was the best of those heard by this reviewer. Mr. Schick has succeeded in rounding out a splendid organization of talented young musicians intent upon becoming symphony players. Features contributing to the concert's success were the players' feeling of security and relaxation given them by their leader, and their responsiveness to his baton. Musical interpretations were given of Britten's Young Person's Guide to the Orchestra, the Franck Symphony, and the Grieg Piano Concerto with John Thomas Covelli as the youthful soloist. His playing was beautifully musical, technically proficient, and showed mature musicality. The entire performance was well coordinated and won an ovation for the modest, attractive young artist.

Lithuanian Holiday of Music

A near-capacity audience heard an unusual Lithuanian concert in Orchestra Hall on Dec. 28, presented under the auspices of Margutis, National Lithuanian magazine. The occasion served to introduce Andrius Kuprevicius, pianist of that nation, in his North American debut. The young artist lived up to the glowing reports accorded him in Sweden, Austria and Argentina So well did he play the Tchaikowsky Piano Concerto No. 1 that the audience demanded encores. Mr. Kuprevicius should be heard often in this country. He possesses a lovely tone, fine technic, musical understanding and personal charm. Alexis Kuchunas, conductor and musical director of the concert, who had 70 members of the Chicago Symphony Orchestra under his baton, again proved a highly talented and musicianly leader in his presentation of the purely orchestral offerings, as well as in the understanding accompaniment given the soloists. Anna Kaskas, noted Luthuanian mezzo-soprano, won tumultuous applause by her singing of Verdi's O Don Fatale, which followed her lovely interpretation of the Prayer by Benaitis, one of several outstanding Lithuanian composers represented on the program. The Metropolitan baritone Algerd Brazis, well known here, added further to the success of the concert with a Lithuanian group and the Eri tu aria from Masked Ball, sung with vocal opulence and convincing delivery.

RHEA SHELTERS, l., popular coach-accompanist, left her busy Chicago studio during the past month for concert tours in Ohio, Michigan and Wisconsin with Claramae Turner, r., and Ann Ayars. Other artists whom Miss Shelters has played important engagements for recently, are Louis Sudler, Nancy Carr, Miriam Stewart and Frederick Jagel.

Christian Choral Club in Bach Oratorio

The Christian Choral Club of Chicago, James Baar conducting, offered Bach's Christmas Oratorio to an audience of devout listeners in Orchestra Hall, Jan. 2. The choir, composed of some 60 well-trained young singers, sang with much precision, tonal beauty and lofty accent to beautiful accompaniment furnished by key members from the Chicago Symphony Orchestra. Conductor Baar, long recognized as an expert Bach interpreter, had trained his forces to a point of excellency not to be expected from a choir of novices. This group reflected great credit on Mr. Baar's superior ability to whip together a new organization and raise it to the standard of his former Bach Choral Club. Though the latter was composed of full-fledged oratorio choristers, it could not outdo in tonal beauty or in precise attacks the Christian Choral Club, an asset to musical Chicago.

Mr. Baar must be highly congratulated on his choice of soloists, of whom tenor Ralph Nielsen was particularly effective. Favorably known through the Middle West, this young artist of clarion upper tones is an ideal interpreter of the Bach music, which requires singers able to encompass high tessitura and to sustain the vocal summit throughout the performance. There were excellent partners in the three other members of the quartet. Betty Gilchrist, a soprano new to us, has a voice well suited to the taxing demands of the air "Ah; my Saviour," which proved one of the high moments of the performance. Marian Austin, contralto, and Robert Devos, bass, may not as yet be at the height of their career, but a future is assured them if they can perform other tasks as well as on this occasion. R. D.

Dorothy Lane in Lawrence College Event

Dorothy Lane, harpsichordist of Chicago, played a recital at the Lawrence Conservatory of Music, Appleton, Wis., on Sunday evening, Jan. 18. She used a Pleyel instrument recently presented to that college by the estate of the late Arthur Shattuck, pianist. Miss Lane dur-

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ROBERT LONG, tenor, has recently joined the faculty of the Chicago Musical College, where he has a large following. Mr. Long is well known in Chicago for his portrayal of numerous tenor roles with the Chicago Opera Co., as soloist with leading choral organizations, and as concert artist. Among his students are Delmer Schroer, baritone, and Don Grobe, tenor, respectively, first and second place winners of the 1952 Chicagoland Music Festival. During the past six years Mr. Long has headed the voice department at Millikin University, Decatur, Ill., where he staged and directed successful opera performances, including Menotti's The Telephone, The Medium, The Old Maid and the Thief, and Strauss' Die Fledermaus.

ing the last season made 12 appearances with the Chicago Symphony Orchestra, and has a full schedule of solo and accompanying engagements at colleges in the Chicago area.

NFMC Presents Keller on NBC Network

Allan Keller, tenor, was presented on the NBC coast-to-coast network in a 15-minute broadcast on Jan. 4 (10:15 p.m., CST) by the National Federation of Music Clubs. This was the first of a series originating from each of the 48 states.

Contest for Symphonic Score

Mrs. William Cowen, founder-president of the Artists' Advisory Council, announces that an award of $1,000 will be given to an American composer for a major orchestral work of about 20 minutes' duration in any form. The winning score will be performed by the Chicago Symphony Orchestra provided, in the opinion of the judges, it has sufficient merit for performance; otherwise the cash award will not be granted. Judges will be Dr. Felix Borowski, Rafael Kubelik, Nicolai Malko, George Schick, Alexander Tcherepnin and Henry Weber. All manuscripts should be sent before Sept. 1, 1953, to Mrs. William Cowen, 55 East Washington St., Room 201, Chicago 2, Ill.

DePaul University News

Alexander Tcherepnin's Romantic Overture will be played by the Florida Symphony Orchestra, under the direction of Yves Chardon, in Orlando, Fla., on Feb. 16. Mr. Tcherepnin, a member of DePaul faculty, has been commissioned by the University of California at Los Angeles to write a work for the school's spring concert series.

The Beta Pi Mu music fraternity at DePaul University is presenting a program of compositions by Dr. Leon Stein, chairman of the theory department, in Kimball Hall on Jan. 19. Thaddeus Kosuch, pianist, will give three of his works: Samuel Magad and Larry Crika the Sonatina for two violins; Edward Gradman the Concerto in A for violin; the new DePaul String Quartet his String Quartet No 1; and the Halloran Choralists three songs of the Night.

Mexican Music Drama Based on Poet-King

By Charles Poore

MEXICO, D. F.—Roberto Tellez Oropeza, musician, in collaboration with Alfonso Ortiz Palma, poet, presented in Sala Chopin, in simple concert form with the assistance of the National Symphony Orchestra, the music drama Nezahualcoyotl. This work is based on the remarkable achievements of the Poet-King of that name who flourished in Tezcoco in the mid-fifteenth century. He ruled the Nahuas in a Kingdom rivaling that of warlike and cruel Moctezuma, Emperor of the Aztecs in Tenochititlan (Mexico City).

His colorful and adventurous life furnishes sufficiently dramatic material—he was noble, heroic, an inspired poet in his own right, enduring suffering and privations with fortitude; and when once reestablished on his rightful throne proving himself an able and enlightened ruler. This is the course of events that Palma has chosen to sketch, adding for human interest a love episode that may well be entirely fictitious.

In his music, Oropeza shows a special talent for adorning the words with appropriate music, and he has a gift for melody. It is chiefly in his treatment of the orchestra that one would take exception; for there he persists in the constant use of the five-tone scale, presumably to produce a primitive effect. Such a procedure creates a depressing feeling of monotony, and detracts from the value of his work as legitimate music drama. However, he has chosen a theme appropriate for dramatic representation, and one that is worth a careful revision, in case it arrives on the Bellas Artes stage.

Nezahualcoyotl's poems have been translated from the original Nahua tongue, and some of them have been put in English. This ruler also fostered the art of poetry in others, whose poems, likewise translated into English, indicate how indispensable were music, song and dance in the Nahua daily life. They enriched the religious services in the temples; they formed the basis of Nahua education, as formulated by Nezahualcoyotl: by songs the school children learned the sacred and historical traditions of the race. Pupils were subjected to strict discipline—a false note in song, a false step in dance, a false rhythm on the drum were severely punished.

Quite apart from the musical value of Oropeza's work, he has done a service to call attention afresh to this Poet King of Tezcoco. Nezahualcoyotl has not been sufficiently celebrated in Mexican song. It remained for the American poet, Alan Seeger, to penetrate the wilderness, as a boy living here years ago, and to write of Nezahualcoyotl's baths,

"Though thou art now a ruin bare and cold,
Thou wert sometime the garden of a king."

Naumburg Foundation Contest

The 29th annual competition has been announced by the Walter W. Naumburg Musical Foundation, winning artists to be presented in a Town Hall debut sponsored by the Foundation during 1953-54. Conditions are as follows:

The competition is open to pianists, violinists, violists, cellists, and singers between the ages of sixteen and thirty who have not already had a New York recital reviewed by the critics. A recital in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

Serving as judges in the final audition will be Chalmers Clifton, Chairman, Philip James, Edward Johnson, Isidor Philipp and Roman Totenberg.

To be admitted to the competition, each candidate must present written recommendations by a music teacher or music school, as well as by two musicians of acknowledged standing, verifying his musical talent and capability of giving a recital in Town Hall. The foundation reserves the right to reject the application of any candidate who is apparently not prepared for a New York recital.

Each candidate must submit two complete programs, averaging seventy minutes in length of performance. Both programs should be of such musical nature as the applicant would select for his recital if he were to win the award. One program for piano or the stringed instruments may be selected entirely by the candidate, the other must include the following: For piano, at least one prelude and fugue from the Well-Tempered Clavier by Bach, a sonata or other large work, a lyrical piece, and a work by an American composer, preferably contemporary; for violin, viola, or cello, two contrasting movements of an unaccompanied suite or sonata by Bach, a concerto, and a work by an American composer, preferably contemporary.

Both programs for voice must include two classical arias in sustained cantilena style by Bach, Handel, Mozart or Beethoven. While candidates need not sing in four different languages, both programs should consist of coherent groups of unhackneyed songs of substantial musical merit, not an unrelated assemblage of miscellaneous songs. Vocal music must be submitted in the key in which it is to be performed. Each program must include a group of songs by American composers, preferably contemporary.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. All applications must be filed before February 1, 1953. Preliminary auditions will be conducted during the month of March, and final auditions will be held on April 6 and 7.

Florence Mercur's Concerts

Immediately following her return from her eighth transcontinental tour, of 22 engagements, Florence Mercur, pianist, will give a recital at the Orange High School Auditorium, Orange, N. J., on Jan. 18, under the sponsorship of the Essex County Women's Music Club, Mrs. Alfred Landisi, president.

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QUESTIONS FOR THE NEW YEAR

Now that the holidays have become a part of history, there comes the usual period of making hopeful resolutions by church musicians for the year ahead. Perhaps a few of the following questions might enter the overall picture of optimistically planned improvement for the season ahead.

Will I, as an organist or choirmaster, agree to improve myself in order to increase my musical efficiency and personal value to the church I serve?

Will I promise to try to understand the major musical and psychological problems of my choir and its personnel?

Will I, as a leader of singers, try to learn something about the basic workings of the singing voice, together with its maximum and minimum physical limitations?

Can I make a more careful choice of logical instrumental and vocal music for every service?

Are my methods of auditioning singers for solo and choral positions meticulous, impartial and reasonable, as applied to all phases of musicianship, beauty of voice and congregational (not my own) appeal?

How can I plan to extend further my current efforts of reciprocal relationship, as regards music, with the minister of my church?

Will I promise myself more excursions into the realm of new and fresh music for service repertorial purposes, which might add to the essence and beauty of the integrated church service?

Pointers for Choir Singers

As a church singer, and as a soloist, could I arrange to be less temperamental, and perhaps more sociable toward my fellow workers?

Will I improve enunciation and diction so that the worshipper in the pew will feel and understand the full and rich impact of the sacred texts?

Though I may disagree with the ideas of my choir director, will I promise to conform more closely and in cheerful vein with his decisions as to general presentation of the work, the tempi and the interpretations?

As a choral singer, will I promise to maintain a high standard of punctual rehearsal and service attendance?

Will I learn the work assigned willingly and carefully? Shall I not improve my attitude of deference and response to the choirmaster's instructions? Can I perfect a more disciplined practise of not trying to out-sing my neighbor, even when the volume calls for forte, realizing that he wants to be heard also? Will I make my behavior in the choir loft, during service and at all times, a more reverent one?

At any rate, these are a few practical questions for the church musician to ask himself, if he be so inclined. The answers, however, are all yours!

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THE CHOIR CORNER

By Leon Carson

CORONATION OF THE VIRGIN, 15th century (Italian) illuminated initial. (Courtesy, Metropolitan Museum of Art).

Holland Has Second Organ Fete

The Second International Organ Festival was held recently at Haarlem in Holland. In the annual organ-playing contest Anthon Heiller of Austria won first prize. Louis Toebosch, of Holland, last year's winner, was awarded the second prize. The trophy is in the form of a bronze tulip, and becomes the possession of the winner until the next contest. The organ in St. Bavo Cathedral is one of the finest baroque instruments extant. To augment the literature of organ with orchestra, the board of the festival commissioned several Dutch composers. The Haarlem Municipal Orchestra premiered the Organ Concerto by Henk Badings and the Concerto per Organo Romantico by Dr. Anthon von der Horst. The soloist in both works was Albert de Kerk, who performed on the fine Cavaillé-Coll organ which is a pride of the city.

New Sacred Song List

The American Academy of Teachers of Singing has recently released a new list (No. 11) of recommended sacred solo material for all voices. The list includes an explanatory preface, and all songs incorporated in the publication are fully annotated, as a help to selection and usage. This new list is issued as a supplemental release to Song List No. 4 (Sacred Songs), published a number of years ago.

All inquiries should be directed to Harold C. Luckstone, Secretary, American Academy of Teachers of Singing, 17 E. 96th Street, New York City 28.

Choral and Organ Notes

Included in the American Guild of Organist's current series of radio broadcasts by famous organists over Station WQXR and affiliated stations, are the following listed for January, 1953: Jan. 3, Marilyn Mason, compositions by Bach, Rameau, Elmore, Vierne, Bingham; Jan. 10, Vernon De Tar, works by Widor, Messiaen, Bach, Franck; Jan. 17, Richard Ross, compositions of Walond, Arne, Battishill, Bingham, Dupré; Jan. 24, Robert Baker, works by Handel, Bach, Brahms, Franck; Jan. 31, Jeanne Demessieux, compositions by Purcell, Bach, Franck, Demessieux. These recitals will be broadcast from Temple Emanu-El in New York City on Saturday afternoons from 4:30 to 5 p.m. . . . A series of oratorio performances under the direction of Solon Alberti at the Park Avenue Christian Church, New York City, with augmented chorus, choir and guest soloists will be given on the following dates: Jan. 18, Stabat Mater (Rossini); Feb. 8, The Creation (Haydn) Part I; Feb. 15, The Creation, Part II; March 8, Requiem (Verdi) Part I; March 15, Part II of same; March 29, The Way of the Cross (Georges-Alberti); April 19, Hora Novissima (Parker), Part I; April 26, Part II of same. . . . The Columbia University Chorus gave its winter concert at McMillin Theatre, New York, on Dec. 13 under the direction of Jacob Avshalomoff. Included were eight and ten-part motets by Schein, madrigals from the Diletti Pastorali, Aaron Copland's In the Beginning (Madeleine Voss, mezzo-soprano, soloist) and Bach's Jesu meine Freude.

MUSIC FOR THE CHOIR LOFT

Mixed Voices

MAKE A JOYFUL NOISE UNTO THE LORD, by Sven Lekberg. Galaxy Music Corp., N. Y., 20c.

A powerful and spirited anthem for 4-part (SATB) mixed chorus, requiring large and trained choir. Well-known text from Psalm C. To be sung a cappella. Accomp. for rehearsal. Double parts throughout and obbligato of two sopranos or soprano and alto, supported by choir body, occupies a large portion of work. Suitable, festival or general service. Normal singing tessitura. 12 pages. Perf. time, 4 min. 40 sec.

FOUR INTROITS FOR SEASONAL USE, by Charles F. Waters. Novello & Co., Ltd., London (H. W. Gray Co., N. Y. agents).

Four interesting and well written Introits, with reverent feeling, for 4-part (SATB) mixed chorus. No accomp. They are (1) Turn Thee Again, O Lord (Advent or Lent); (2) The Lord Shall Arise upon Thee (Epiphony); (3) From the Rising of the Sun (Epiphany or General use); (4) The Glorious Company of the Apostles (Saints Days). The harmonic structures are sound and pleasing. Vocal tessitura normal.

A CEREMONY OF CAROLS, by Benjamin Britten, Op. 28 (Winthrop Rogers Edition). Boosey & Hawkes, N. Y., 18c each.

A fine collection of six old English carols, put to music with modern idiom by Britten and arranged by Julius Harrison, for SATB with harp or piano accomp. Texts by James, John and Robert Wedderburn, Robert Southwell, and anonymous. Collection includes Wolcum Yole, There Is No Rose, Balulalow, As Dew in Aprille, This Little Babe, Deo Gracias. Requires well-balanced and finely trained chorus to prove effective in rendition. The works are printed separately.

O LORD, GIVE ME THE GRACE, by Thomas J. Filas. Oliver Ditson Co. (Theodore Presser Co. (Bryn Mawr, Pa., 10c.

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An interesting response for SATB, a cappella; organ accompaniment for rehearsal. A rather plain, hymnlike setting of 2 pages; text by the composer. Suitable for general or communion service.

Women's Voices

PRAISE YE THE LORD, by Saint-Saëns. Boosey & Hawkes, N. Y., 16c.

A highly effective number from the Oratorio de Noël, adapted by Walter Ehret for use by SSA chorus; English text by the arranger. Latin text also included. A maestoso feeling throughout, with breadth of phrasing requiring sound legato singing, and with strong conclusion on "Alleluia." Fine chordal organ accompaniment. Easy vocal tessitura. Suitable for Christmas or general service. 3 pages.

For Solo Voice

HOW LOVELY ARE THY DWELLINGS, by Katherine K. Davis. Galaxy Music Corp., N. Y. 60c. An interesting vocal setting of Psalm 84, 1-3, published for high voice in D (D to G). Suitable for Christian Science services. Good melodic line. Organ or piano accompaniment. While marked for high voice, the general tessitura is through the medium and sometimes low range.

Organ

ANDANTE SOSTENUTO, by Brahms. Associated Music Publishers, Inc., N. Y., 75c.

The Andante from Brahms' Symphony No. 1, transcribed in capable and musicianly fashion for the organ by N. Lindsay Norden. This majestic score requires dignified and artistic treatment on suitable organ and by an accomplished organist. Well marked for expression and registration. Suitable for festival occasions or recital. 9 pages.

Book

PRACTICAL TRANSPOSITION, by Rowland W. Dunham. J. Fischer & Bro., N. Y., $3.

An attractively compiled, comprehensive volume, complete with exercises, offering a practical method for use by organists and accompanists. Diversified material for attaining facility in transposing is given in simple and clear outline. Besides a preface and introduction, there are four main divisions: Part I, Without Accidentals, Melodies, Two-part Exercises, Four-part Exercises; Part II, With Accidentals (same subdivisions); Part III, Gregorian Music, and a Supplement showing excerpts from A. G. O. transposition tests.

Give Concerts in Korea

More than 100 concerts have been given in Korea, before soldier audiences estimated at about 50,000 to date, under auspices of the Special Services Division, by PFC Seymour A. Bernstein, pianist, of Newark, N. J., who studied under Alexander Brailowsky and won the 1945 Griffith Artist Award; Cpl. Walt Thompson, of Des Moines, Ia., vocalist, who studied with Andrew White and Earl Wrightson, baritones, and conducted Skyway to Music over CBS; PFC Kenneth L. Gordon, of New York, violinist, a pupil of Mishel Piastro; and PFC Robert A. Lamarchina, of Los Angeles, who studied at the Paris Conservatoire and was principal cellist with the Los Angeles Philharmonic Orchestra.

Kenneth Gordon, violinist, has been in the Far East since April, spending most of his time in Korea, where, with his accompanist, Seymour Bernstein, he has given 127 concerts for about 100,000 U.N. troops, and a command concert for Gen. Harrison and other U.N. dignitaries at the peace conference. Later he played for Gen. Van Fleet at his home in Seoul, and was soloist with the Korean Symphony in Pusan.

RADIO, TELEVISION

By Henry W. Levinger

Young Composers' Radio Awards

Carl Haverlin, president of Broadcast Music, Inc., and national chairman of the Young Composers' Radio Award, has announced the results of this year's competition. He stated that a new contest is beginning, as of Jan. 1 to end Dec. 31, with national prize winners to be announced by May 1, 1954. The following are the YRCA winners in the national judging: Secondary schools instrumental: Donald Jenni, 5515 West Martin Drive, Apt. 3, Milwaukee. Composition: Sonatina, Award: $500; College instrumental, Robert Gauldin, 1514 West Oak St., Denton, Tex., Composition: Movement for Wind Quintet, Award: $1,600; Graduate instrumental, Tie for first place between Donald G. Martino, 1267 Florence Ave., Plainfield, N. J., Composition: Second String Quartet in B Minor, and Alvin L. Epstein, 386 Vine St., Hartford, Conn., Composition: Gigue, Award: $800 each.

Since it was the feeling of the National Judging Committee that none of the entries in the vocal categories at each level was worthy of a prize, but since the YCRA wishes to encourage young composers, the National Steering Committee made several grants ranging from $100 to $1,600. The latter went to Hale Smith, Jr. (Graduate vocal) from Cleveland, for his Five Songs.

The YCRA National Judges were: William Schuman, president, Juilliard School of Music, N. Y.; Henry Cowell, composer, president, American Composers Alliance; Earl V. Moore, dean, School of Music, University of Michigan; Walter Hinrichson, president, C. F. Peters Corp., N. Y.; George Marek, Director of Artists and Repertory, RCA Victor; Oliver Daniel, Coordinating manager, American Composers Alliance; M. E. Tompkins, former president, Associated Music Publishers, Inc.; Charles A. Wall, president, Associated Music Publishers, Inc.; Edwin Hughes, secretary, National Music Council; Laszlo Halasz, Director of Remington Records, Inc., and Horace Grenell, American Recording Society.

Martinu Opera for TV Premiere

The Marriage, a new comic opera by Bohuslav Martinu, based on an English version of Gogol's comedy of the same name, will be given its world premiere by the NBC Television Opera Theatre on Feb. 8 (3 p.m., EST). The opera will be produced by Samuel Chotzinoff, with Charles Polachek as associate producer. The work was written with the encouragement of the music director, Peter Herman Adler, who will conduct. The cast will include David Atkinson, Michael Pollock, Winifred Heidt, Andrew McKinley, Lloyd Harris, Robert Holland, Leon Lishner, Ruth Kobart and Sonia Stollin, the last making her debut with the group.

TV Expansion Foreseen

Frank M. Folsom, president of RCA in a year-end statement said, that between 150 and 200 new television stations are expected to go on the air in 1953, bringing approximately five million additional families within TV program service range. On the basis of this expectation, it is believed that the industry will distribute about 6,250,000 television sets in 1953.

RADIO NOTEBOOK

NBC: Guido Cantelli rounded out the first group of concerts of his season's appearances with the NBC Symphony with a concert on Jan. 3 which had as its central work the Sinfonia da Requiem by Benjamin Britten. Toscanini returned to the podium for his second series of concerts in the 1952-53 season on Jan. 10. His program included music by Berlioz and Tchaikovsky. . . . On Jan. 5, Clifford Curzon appeared as soloist on the Telephone Hour, playing the first movement of Grieg's Piano Concerto and Liszt's Gnomenreigen. . . . Young musicians will be heard on the new weekly series Youth Brings You Music, presented by NBC in cooperation with the National Federation of Music Clubs, which started on Jan. 4. The chosen soloists for the first broadcast were tenor Allan Keller and pianist John Covelli, both of Chicago. Mrs. Ada Holding Miller, of Providence, R. I., president of the National Federation, gave a brief address. The program each week will feature young musicians from a different state chosen by each State Federation of Music Clubs. Performers will include both instrumentalists and vocalists. . . .

WNYC: Baccaloni was guest of Mr. & Mrs. Opera on Jan. 4, discussing Donizetti's Don Pasquale. . . . On Jan. 9, the Hungarian String Quartet broadcast a program of works by Mozart, Piston and Beethoven from the Library of Congress, Washington, D. C. . . . On Jan. 17, Fernando Valenti played works by Purcell, Mozart, Thomas and Scarlatti during the Juilliard Concert, emanating from the school auditorium. . . . Hands across the Sea, on the same day, with Herman Neuman, commentator, and David Hall as guest, offered Music from Scandinavia. . . .

CBC: Esther Glazer, under the direction of John Avison, played Stravinsky's Violin Concerto with the Vancouver Concert Orchestra on Jan. 9.

Lawrence Winters, baritone of the New York City Opera, returned from Mexico City, where he appeared on special television and radio programs for General Motors.

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NEW YORK CONCERTS

(*Continued from page* 11)

the orchestra. Each suite consists of six pieces, all based on Brazilian dance rhythms and all of great charm in harmonic and rhythmic structure. Mr. Skolovsky was a sensitive interpreter and, according to the composer, provided "the finest performance" the latter had ever heard of the work. After the Bach-Busoni Organ Toccata in C major, the artist next offered Hindemith's Sonata No. 2 (1936) and Bartok's Sonata (1926). For both he found a stylistically convincing approach, with the slow movement of the Bartok work outstanding in interpretative warmth. Brahms' Variations on a Theme of Paganini (Book I) closed the evening. Mr. Skolovsky stressed less the virtuoso aspects of this composition than he conveyed its musical meaning. There was great applause.
H. W. L.

Malcolm Frager, N. Y. debut, Dec. 28, A.—The talented, personable pianist from St. Louis, recipient of the Prix d'Excellence in Piano at the Conservatoire Americain in Fontainebleau last summer, is equipped at this stage of his career with more technique than balanced musical judgment and interpretative insight. The 18-year-old artist should go far in his chosen field under careful tutelage, because there is no doubt about his inborn talents yet to be brought to full flower. An over-use of percussive force and brittleness of tone in forte passages were in evidence. The lengthy program of taxing works held four of Scarlatti's Sonatas (L. 487, L. 98, L. 497, L. 386), Beethoven's Sonata, op. 54, Brahms' Sonata in C major, op. 1, and items by Fauré, Toch and Rachmaninoff. The Beethoven immediately preceding a long Brahms Sonata overweighted the first part of the program. A good-sized and appreciative audience attended.
H. I. B.

Carol Turner, N. Y. debut, Dec. 29, E.—Endowed with a dramatic soprano voice of unusual power, this attractive young singer, ably supported at the piano by Paul Ulanowsky, projected a list of works that could tax a seasoned artist. Miss Turner slightly deviated from pitch occasionally, perhaps due to nervousness, and there was a tendency to hardness in her high tones, especially in forte passages. The program consisted mainly of lieder by Schubert, Schumann, Wagner and Brahms, the best results being achieved in Traeume by the Bard of Bayreuth. Weber's Ozean, Du Ungeheuer from Oberon proved a formidable opus for the singer to cope with. Here the accompanist was of major assistance. The program ended with the singing in English of A Nun Takes The Veil (Samuel Barber), Lonesome Water (Paul Weston), and Go 'Way From My Window, a folksong adapted by John Jacob Niles. The audience called for an encore, which the recitalist declined to grant, making several returns to the stage to bow until the house lights came on.
H. I. B.

Lolita Cabrera Gainsborg, Dec. 30, E.—In a lengthy program which included her own Four Moods on Four Triads, Mme. Gainsborg offered an evening of pleasurable piano playing. She began with a well-schooled delivery of Bach's Prelude and Fugue No. 3 from The Well-Tempered Clavichord and continued with Joseffy's arrangement of the Bach Gavotte from the E major Violin Concerto. Other pieces were the Loeilly-Godowsky Gigue; Rachmaninoff's arrangement of the Mendelssohn Scherzo from the Midsummer Night's Dream music and compositions of Falla, Granados, Elie, Villa-Lobos and Cassado. The sections of Mme. Gainsborg's composition were subtitled Valley of Cochabamba, Rumbula, Of Seagulls and Fog over the Hudson and the Manhattan Skyline, and Zortzico, all interesting, tuneful music.
M. C.

Alexandra Trianti, N. Y. debut, Jan. 2, E.—In her first American recital, the experienced Greek mezzo-soprano showed considerable understanding and clarity, if not the utmost depth or sensitivity, in a program devoted entirely to Beethoven and Schubert Lieder. Among the Beethoven selections were Adelaide, Lied aus der Ferne, Freudvoll und leidvoll, Die Trommel gerühret, An die Hoffnung, Mit einem gemalten Band, Der Kuss, and Neue Liebe, neues Leben. The Schubert group included Heimliches Lieben, Sehnsucht, Das Heimweh, Im Frühling, Fischerweise, Der Wanderer an den Mond, and Wohin. Mme. Trianti's vocalism tended to be of small to moderate resonance and rather hard in tone. She suggested variety of mood, but was most successful in some of the simpler songs, such as Beethoven's Der Kuss and Schubert's Im Frühling and Fischerweise. From time to time, as at the beginning of Wohin, her phrasing required more warmth, suppleness, or delicacy. Yet her readings were generally interesting. Paul Ulanowsky's accompaniments were especially lovely in the Schubert Lieder.
E. B.

Griller Quartet, Jan. 4, A.—It would be almost impossible for any string quartet to surpass the unique integration, musicianship and tonal control with which the Griller Quartet (Sidney Griller, Jack O'Brien, violins; Philip Burton, viola; Colin Hampton, cello) imbue their interpretations. Haydn's Quartet in G major, op. 33, No. 5, and Mozart's Quartet in B flat (K. 458) bore witness to the exemplary faithfulness, inspirational wealth and finesse for which this ensemble is famous.

PRE-CONCERT BRIEFING . . . Leon Barzin, r., conductor of the National Orchestral Association, discusses the Jan. 5 program in Carnegie Hall with the two soloists, Philippe Entremont, French pianist, center, and Sidney Harth, violinist. The concert was dedicated to the exchange of artists between the National Music League and the Jeunesses Musicales de France.

The highlight of the program—and one of the indisputable ones of this music season—was the world premiere of the Quartet No. 3 by Ernest Bloch, dedicated to these admirable interpreters. Five years ago Mr. Bloch enriched the chamber music repertoire with his Second Quartet, which was introduced at that time also by the Grillers. The new opus seems an even more important addition to musical literature. It is the work of a master who expresses his musical thoughts in a most personal language and with consummate musicianship and technical mastery. Four movements, each of traditional design and full of emotional drama, make up the composition. The first is built on a rhythmically decisive theme, followed by a lyric second subject, both developed with great artistry and built to a great dramatic climax. The Adagio is an introspective song of profound sentiment. The following Scherzo is a dance, rather savage until a flageolet passage leads into a trio of lyric character, after which the first theme returns with unabated vigor. The finale starts with a slow introduction, leading into an allegro which resembles in its rhythmic structure the theme of the first movement. The four artists were deservedly feted for a virtually flawless performance. H. W. L.

New Friends of Music, Jan. 4, 5:30 p.m.—The Berkshire Quartet (Messrs. Rossi and Lazan, violins; Dawson, viola,

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and Magg, cello) framed the program with finely chiseled interpretations of Mozart's String Quartets in A major (K. 464) and F major (K. 590). Both works were played with immaculate transparency, tonal beauty and impeccable musical taste.

The center piece of the program was the world premiere of Ernst Krenek's Two Sacred Songs, sung with consummate musicianship by Herta Glaz, with the composer at the piano. They are written to texts from the Bible. The first is based on a passage from Ecclesiastes, II, 7 to 9; the second is taken from the 104th Psalm. The vocal line is treated in a declamatory way, underlined by a sparsely set piano accompaniment in the twelve-tone vernacular. The songs are delicately set and give the words their due prominence. They are quite unemotional, more like recitatives than lyric poems, but in their way expressive. The performance was, as expected, authoritative. Composer and singer were rewarded by warm applause from the audience.

H. W. L.

Sidor Belarsky, Jan. 4, E.—The Russian basso presented a varied program of songs and arias in Italian, Russian, English, French, Hebrew, and Yiddish. Though his voice was somewhat under a strain, with throaty or muffled sounds evident in certain loud measures, he often sang in rich and colorful fashion. The emotionalism of his style, with its big nuances, occasional rhythmic liberties and held tones, was felt in almost every number. Heaviness obtruded in songs by Purcell, Salvator Rosa, and Thomas. Stylistic discrepancies, along with some melodic fluency, were noted in Leporello's Catalogue Aria from Mozart's Don Giovanni and Zacharias' Prayer from Verdi's Nabucco. While he brought vigor to Varlaam's Song from Mussorgsky's Boris Godounoff, Mr. Belarsky was at his best in two melancholy Russian songs, Dargomijsky's I Am Sad and Prozorovsky's The Arba Driver, and in Lavri's confident Hebrew ballad, Zot admati, and an anonymous Nigun in Yiddish. Ivan Basilevsky was the discreet accompanist. The large audience demanded encores.

E. B.

Little Orchestra Society, Jan. 5, E.—With Thomas Scherman conducting the evening started with Pergolesi's Concerto in F minor for strings, a period piece of charm, marked by the technical efficiency characteristic of many compositions of the 18th century.

With Murray Panitz, flute; Wallace Shapiro, clarinet, and Bernard Garfield, bassoon, the world premiere of John Lessard's Concerto for flute, clarinet, bassoon and string orchestra followed. The composer, recipient of an Arts and Letters Grant from the National Institute of Arts and Letters, has written a rather uninspired piece of music, which shows more craftsmanship than imagination. The themes are angular and rather dry, not giving the soloists an opportunity to show their mettle.

Another first concert performance was Frederick Jacobi's Ballade Concertante for piano and orchestra, especially written for the featured soloist of the evening, Nikita Magaloff. The piece has a Lisztian sweep, is of a rhapsodic character, and succeeds best in its lyric passages, written in the late composer's most ingratiating style. In his memory Mr. Scherman and his orchestra played Mozart's Masonic Funeral Music.

The closing number was Beethoven's Piano Concerto No. 4, in G major, played with great dexterity by Mr. Magaloff, but lacking in emotional and romantic feeling, as interpreted by both the orchestra and the pianist, so that an impression of superficiality was not avoided.

H. W. L.

Erie Philharmonic Premiere

The Concert Overture by the young American composer Robert Marvel received its first performance on Dec. 5 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler.

Carreras Marks Anniversary

To mark the 30th anniversary of her arrival in this country, Maria Carreras is giving six recitals along with a half-dozen of her artist-pupils at her residence studio in New York.

Brooklyn Society Heard

The Brooklyn Chamber Music Society, under the direction of Carl H. Tollefsen, was presented in a Christmas program at the Academy of Music, Dec. 7, by the Brooklyn Institute of Arts and Sciences.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. New York Philharmonic - Symphony, Szell conducting, Arthur Grumiaux, violinist, soloist, CH, E; Harpsichord Quartet, with Sylvia Marlowe, harpsichordist, and Hugues Cuenod, tenor, CRH, E.

Jan. 16. New York Philharmonic - Symphony, same as Jan. 15, CH, A; Jeanette MacDonald, soprano, CH, E; Concert Choir, TH, E.

Jan. 17. New York Philharmonic - Symphony Children's Concert, Buketoff conducting, CH, M; Boston Symphony, CH, A; Wilnette Mayers, soprano, TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; International Music Lovers Guild, CRH, E; Composers Concert, CFCH (Skyroom), 5:00 p.m.

Jan. 18. New York Philharmonic - Symphony, same as Jan. 15, CH, A; Little Orchestra presents Music Education League Winners, TH, A; New Friends of Music (Szigeti and the Philharmonic Chamber Ensemble), TH, 5:30 p.m.; Lanny Ross, tenor, TH, E; New York Flute Club, CFCH, 5:30 p.m.; Adele Marcus, pianist, CFCH, E.

Jan. 19. Theodore Lettvin, pianist, TH, E.

Jan. 20. Philadelphia Orchestra, CH, E; Emil Danenberg, pianist, TH, E; Young Artists Recital, NYSTA, CFCH, E.

Jan. 21. Yehudi Menuhin, violinist, CH, E; Donald White, baritone, TH, E.

Jan. 22. New York Philharmonic - Symphony, Golschmann conducting, Edmund Kurtz, cellist, soloist, CH, E; Adolphe Baller, pianist, and Gabor Rejto, cellist, sonata recital, TH, E.

Jan. 23. New York Philharmonic - Symphony, same as Jan. 22, CH, A; Gina Bachauer, pianist, TH, E.

Jan. 24. New York Philharmonic - Symphony, Golschmann conducting, Mischa Elman, violinist, soloist, CH, E; NAACC Award Concert, TH, 5:30 p.m.; Golden Hill Chorus, TH, E.

Jan. 25. New York Philharmonic - Symphony, same as Jan. 24, CH, A; Erna Berger, soprano, TH, A; New Friends of Music (Jennie Tourel), TH, 5:30 p.m.; Doda Conrad, basso, TH, E; Joan Decker, soprano, and Stuart Nichols, tenor, CRH, 5:30 p.m.; Arthur Douglas, baritone, CRH, E.

Jan. 26. Paul Loyonnet, pianist, CH, E; Little Orchestra, TH, E.

Jan. 27. Julian Olevsky, violinist, CH, E; American Bach Society, TH, E.

Jan. 28. Ralph Kirkpatrick, harpsichordist, TH, E.

Jan. 29. New York Philharmonic - Symphony, Golschmann conducting, John Corigliano, violinist, soloist, CH, E; Jerome Rappaport, pianist, TH, E.

Jan. 30. New York Philharmonic - Symphony, same as Jan. 29, CH, A; Kenneth Amada, pianist, CH, E.

Jan. 31. New York Philharmonic - Symphony, Golschmann conducting, Vera Franceschi, pianist, soloist, CH, E; Augsburg College Choir, TH, 5:30 p.m.; Josef Marais and Miranda, balladeers, TH, E.

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MUSICAL JOTTINGS

Debussy's Pelléas et Mélisande is slated for revival at the "Met" next season under the baton of **Pierre Monteux.** . . . The 16th annual competition for a song being sponsored by the Chicago Singing Teachers Guild, which offers a prize of $200 and publication; judges are **Martial Singher, Jean Boyd** and **Ifor Jones.** . . . On Washington's birthday the Hart House Glee Club of Toronto will sing at Cornell University, as a return compliment for the concert recently given in the Canadian City by the Cornell A Cappella Chorus. . . .

The Quincy Society of Fine Arts, of that Illinois community, commissioned **Robert Palmer's** Quintet for clarinet, violin, viola, cello and piano, which will be premiered there on Jan. 23; **Burrill Phillips'** Triple Concerto is another commission, to be played by the Quincy Symphony, directed by **George Irwin,** on March 27. . . . The Little Orchestra Society of Monroe County has been organized in Stroudsburg, Pa., under the baton of **Thomas H. Knepp.** . . . Some 20,000 attended the funeral in Montgomery, Ala., of **Hank Williams,** hillbilly singer and composer, at which I Saw the Light, a hymn which he wrote, was performed. . . . Following a successful Stuttgart staging by **Heinz Arnold** of Munich of Die Meistersinger, the Wuerttemburg State Theatre has been invited to appear at the Paris Opera in February. **Giacinto Prandelli,** after concluding his "Met" appearance in January, will fly to Italy to sing at La Scala, the Rome Opera, La Fenice in Venice and later at San Carlo in Lisbon, his roles including Avito, Des Grieux, Faust and Paola in **Zandonai's** Francesca da Rimini. . . .

S. Hurok was guest of honor on Jan. 8, at a Dinner Concert presented in the grand ballroom of the Waldorf-Astoria by the American Fund for Israel Institutions: **Leonard Bernstein** conducted the Philadelphia Orchestra, and the artists scheduled to appear included **Jan Peerce, Ezio Pinza, Roberta Peters** and **Tamara Toumanova,** the latter in ballet scenes led by **Robert Zeller,** with **Robert Lawrence** as narrator; another feature was presentation of the film Tonight We Sing, concerned with the life of the impresario. . . .

King Frederik IX of Denmark conducted the string group of the Royal Orchestra at his late mother's request for a small gathering while Queen Alexandrine's body lay in state at Amalienborg Castle, the work being **Grieg's** Spring, one of her favorite compositions. . . . Four centuries of Flemish Choral Music, with excerpts from leading works sung by the Ghent Oratorio Society under **Marcel De Pauw** is a new issue of Esoteric Records, N. Y. . . . **Theodore Bloomfield,** and not "Theodore Bloom," young American conductor, should have been credited in our Jan. 1 issue in this department, with appearances in Turin and Vienna recently. . . .

Pope Pius XII left his Vatican palace to attend a concert for the first time in 14 years, and heard **Don Lorenzo Perosi's** The Birth of the Redeemer, a sacred oratorio; the composer recently celebrated his 80th birthday. . . . **Beniamino Gigli,** tenor, was made a Grand Officer of the Order of Merit by the Italian Government. . . . **Helen Traubel's** opening concert in Seoul was attended recently by President **Syngman Rhee** and military notables. . . . The world premiere of a Star-Spangled Symphony by the American composer **Don Gillis** was given by the San Antonio Symphony under **Arthur Fiedler,** guest conductor, on Jan. 10; the work is dedicated to **Arturo Toscanini.** . . .

Frank Miller, cellist of the NBC Symphony, has given a new musical setting to the **Gilbert** and **Sullivan** opera Thespis, the score of which was destroyed by fire after the original production in 1871; the premiere performance will be at the Joan of Arc Center, N. Y., on Jan. 16. . . . An unpublished Passion According to St. John by **Alessandro Scarlatti** was given in New Haven, Conn., on Jan. 5 by the Yale University Orchestra, members of St. Thomas' Church Choir in N. Y., and the Collegium Musicum of Yale, during the annual meeting of the American Musicological Society. . . .

An orchestra of 60 child players is being organized by the Dublin Municipal School of Music. . . . Young **Chopin,** a new film in Polish, recently opened at the Stanley Theatre in N. Y. . . . **Crawford H. Greenewalt,** president of E. I. du Pont de Nemours & Co., has been elected a member of the Philadelphia Orchestra Association. . . . The new Rodgers and Hammerstein musical play, Me and Juliet, scheduled to open in early June, will include **Joan Walker,** Irish lyric soprano, and **Jackie Kelk,** radio and TV comedian. . . . The Mount Holyoke College Glee Club, under the direction of **Ruth Douglass,** gave a Town Hall concert for the benefit of the college Scholarship Fund. . . . Among forthcoming films based on the life of opera are Fox's The Girl with Black Glasses and Columbia's picture named Debut, reportedly based on the career of **Roberta Peters.** . . .

Albert Spalding has written a novel based on the life of an 18th century Italian composer, which will be published in March. . . . Feb. 1 is the date for the "Met's" first full-length TV production of Die Fledermaus for Omnibus, with staging by **Herbert Graf.** . . . **Jose Iturbi,** during a recital in Panama, complained that a Government tax agent had called and asked for a fee of $40, and the audience was kept waiting for 80 minutes until the matter was adjusted. . . . The first hearing of Cantares de Pascua, a cycle of nine songs by **Domingo Santa Cruz,** was given by the Saint Cecilia Club of N. Y., under **Hugh Ross,** in a candlelight concert at the Hotel Plaza. . . .

The Central City Opera Festival in Colorado has engaged **Dr. Herbert Graf** to direct a new version of Carmen in English, in a translation by **Paul Green,** playwright, and with the original spoken dialogue. . . . The decoration of Commander of the French Legion of Honor was conferred on **Dr. Russell B. Kingman,** cellist, and a trustee of the Fontainebleau School of Music, in a ceremony at Upsala College by **Jean de Lagarde,** Minister Plenipotentiary of that country. . . . **Roberto Rossellini** is going to direct a motion picture version of **Verdi's** Otello, with **Ramon Vinay** in the title role, it is announced in Naples. . . . While **William Schatzkamer,** pianist, was giving a recital with **Alexander Schneider,** violinist, at Graham Chapel, Washington University, a son was born to his wife Mary in Deaconess Hospital in the same community. . . .

Eugene Higgins, painter, husband of **Anita Rio,** voice teacher, is having an exhibition of his works at Wellons Gallery, N. Y., Jan. 13 to 31. . . .

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Louisville Applauds Soloists

LOUISVILLE, KY. — Two young soloists shared the stage with the Louisville Orchestra in the second concert of the season on Dec. 10, in Columbia Auditorium. Charme Riesley, mezzo-soprano, sang Mozart's aria, Per pieta, non recercate (K. 420) with a warm voice; the interpretation was intelligent and bespoke a good understanding of the Mozart style. Rachmaninoff's Second Piano Concerto was played by Robert Below in a technically clean manner and with an expression which showed that the young artist is on the right way to becoming a mature musician. Both earned fervent applause. The orchestra under Robert Whitney gave understanding and sympathetic support.

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If Mozart's "Haffner" Symphony had been executed with the same tenderness and grace as was the accompaniment to the aria, a perfect rendition would have resulted. But there were rough edges, the tone volume was not always well balanced, and some of the tempi were too fast; thus some of the delicate details were obscured or lost. On the plus side of the evening was a repeat performance of Norman Dello Joio's Symphony from The Triumph of Saint Joan, one of the commissioned works of last season. (Roy Harris's new Piano Concerto, originally scheduled for this program, had to be postponed upon the composer's wish.) The enthusiasm and the devotion with which Mr. Whitney and the orchestra published the Dello Joio work deepened last year's impression of its musical value.

The climax of the second concert of the Chamber Music Society (Dec. 14, Playhouse) was Arnold Schoenberg's Verklaerte Nacht, presented in the original string sextet version by the Louisville String Quartet (Edwin Ideler, Harold Wich, violins; Virginia Kershner, viola, and Grace Whitney, cello) with the able assistance of Edna Louis, viola, and Renato Mastropaolo, cello. The six artists played the work with fervor and glowing expression, earning several recalls. Prokofieff's difficult Quartet No. 2 was mastered very well. The meditative Adagio movement in particular had warm poignancy. The evening opened with a seldom-heard frolicsome creation of Haydn, the "Echo" Sextet for four violins and two celli, played in two groups, one onstage, the other from backstage. For this work the two violists turned violinists, and all six artists played with gusto to the delight of the audience.

DR. HANS F. KUPPENHEIM.

N. Y. Series by Concert Choir

The Concert Choir, under the direction of its founder and conductor, Margaret Hillis, is presenting a series of four concerts of choral music in Town Hall on Jan. 16, Feb. 12, March 12 and April 21. The opening program offers Monteverdi's Ave Maris Stella and Bach's Magnificat in D, Exultate Deo and Salve Regina by Francis Poulenc, and Schubert's Mass in G. The February event brings performances of the Mozart Requiem in D minor, Bernhard Heiden's Three Divine Poems, numbers by Marenzio, Monteverdi and Gesualdo, and Poulenc's Sept Chansons. Bach, Carissimi and Brahms (Five Part-Songs, op. 104) are bracketed with Ned Rorem's From an Unknown Past in the March 12 listing. The final concert will be devoted to Bach's Mass in B minor.

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GRACE HOFFMAN as Azucena in Trovatore with the Zurich Opera in Switzerland in September of 1952. The young American has signed a contract with this opera company for 1953-54; she has already sung ten performance with them of the Trovatore role, and will be presented during March in Lyons and Marseille as the Princesse de Bouillon in Adriana Lecouvreur. A Fulbright Award winner, Miss Hoffman last season won an award at Vercelli, Italy, and the prix de la ville de Lausanne in the International Opera Competition in Switzerland. She has also sung with the Florence Opera in Aida, Bartered Bride and Puritani.

This choir, which was founded by Miss Hillis in 1951 from a nucleus of the Tanglewood Alumni Chorus, gave two concerts in New York last season in Carnegie Recital Hall. This season's appearances included performances of Rousseau's Le Devin du Village and Purcell's Witch of Endor with the American Chamber Opera Society for the New Friends of Music on Nov. 9, and the performance of the Cantata on Elizabethan Airs by Igor Stravinsky for the New Friends on Dec. 21. Miss Hillis teaches choral conducting at the Juilliard School of Music, and conducts the Orchestra at Union Theological Seminary.

Wolfsohn Work Performed

Richard Doren, 12-year-old pianist, included on his program at Carnegie Recital Hall on Dec. 14, three compositions by his teacher, Leopold Wolfsohn. They were Orientale, Exotic Music Box and Toccata (Concert Study in Major Thirds).

Geiringer Book in Japanese

Dr. Karl Geiringer, musicologist and professor of music at Boston University, has had his book on Brahms published in a Japanese edition in Tokyo.

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NEW PUBLICATIONS

Ensemble Music Analyzed

Interpretation of Music for Ensemble, by Emil Hauser. (Published at Bard College, Annandale-on Hudson, N. Y.; copyright 1952 by Emil Hauser.)

This photographed copy of a typewritten manuscript of 33 pages, with diagrams accompanying the ideas presented, is—in Mr. Hauser's own words—a paper which "represents only a working draft of a complete manual, the composition of which is still in process." Mr. Hauser endeavors to explain the language of music, with all its nuances of color and inflection. He employs somewhat the same method used in the study of prosody, the art of versification.

The basic ideas presented in the paper are sound and important, though difficult. For a student who wants to familiarize himself with the content of this treatise, a guiding teacher would be advisable to lead him through the mass of musical symbols, after he has gained his basic knowledge by systematic and careful training in solfeggio. It is to be hoped that the work, which is "still in process," can be presented with a simpler and more direct approach in wording and symbols. KEMP STILLINGS.

Leading Children to Love Music

Children and Music, by Beatrice Landeck (William Sloane Associates, Inc., N. Y., 279 pp., $3.50) is a helpful and lively book about the various ways of bringing children to love the art. Mrs. Landeck is an experienced worker in the field of child education, and her chapters include discussions on how to develop the educator's resources, the beginning of help for the tot, the choice of good song material, the social value of music, the use of recordings, keeping the child interested in music, what may be expected of the school, and how the latter institution may be helped. Other matters treated are the place of the community in fostering youthful love of music, the time at which formal lessons should start, how the child may learn to play, what is good music, and how children grow with the art. There are many interesting dicta and anecdotes of educational work which should serve to guide the parent or other interested person. Appendices include lists of song books, records which are recommended, and school and library services.

Fauré, by Norman Suckling, one of the Master Musicians Series, edited by Eric Blom (Pellegrini & Cudahy, N. Y., 229 pages, $2.50) is a revised edition of what has been described as the first full-length portrait of the composer and his works in English. This is an endearing book, with much atmospheric evocation of its period both through the extremely perceptive prose written by Mr. Suckling, and a series of illustrations. There is extensive analysis of the composer's works with use of musical quotations, and at the end are an appendix giving the chronological events in his life and a catalogue of his works.

For Mixed Voices

THE BLUEBIRD, by Norman Dello Joio, to a poem by Joseph Machlis, is a sprightly and charming work of a dozen pages for SATB, with piano accompaniment. There are imitations of birdsong in the interludes for the piano. The text tells the tale of a young man standing plaintively before his love's garden; but the girl asks that he bring her the sun and the moon,, and the bird concludes wisely that she didn't really care. Carl Fischer, Inc., 25c.

TURN, O LIBERTAD, by Roger Sessions, is for SATB and has a four hand piano or two-piano accompaniment. It is a sturdy Whitman setting, with sentiments predicting a noble future awaiting us, and with the voices weaving a counterpoint on some striding themes, while the pianistic accompaniment flows along in contrasted harmonic effects. The ending is in minor. Edward B. Marks Music Corp., 40c.

MADRIGAL ("Non t'amo") by Gesualdo is given with both Italian text and an English rendering, and with piano part (for rehearsal) by Fritz Rikko, and scored for soprano, mezzo, alto, tenor and bass. The despairing work tells of a lady who pronounced the fatal words, "I do not love you," and so conferred on her lover "tortured pain," which is vividly mirrored in the plaintive harmonies. Edward B. Marks Music Corp., 25c.

IF I HAD WINGS (Liebchens Bote); LAST NIGHT I DREAMED; and FLOWERS MAY BLOOM IN SPRING (Schwaebisches Tanzliedchen), all by Max Reger, are published separately, with revision and piano reduction by Herbert Zipper, and English texts by Harold Heiberg. The folklike compositions make excellent choral numbers for SATB. Edward B. Marks Music Corp., 25c, 25c and 30c, respectively.

DOWN PUBLISHERS' ROW

Aaron Furst has been elected to the board of directors of Boosey & Hawkes, Inc., it was announced by David Adams, managing director of the company. In addition, Mr. Furst will continue in the capacity of Sales Manager, a post he has held for several years. . . .

Bliss' opera The Olympians will be given its American premiere by Opera Futures at Carl Fischer Hall, N. Y., on Feb. 19, in a version with two-piano accompaniment arranged by Lee Shaynen. The same group on Feb. 25 will offer Stravinsky's Mavra in a new two-piano version by his son, Soulima, on a triple bill with In a Garden by Meyer Kupfermann, and Catherine Parr, by Anthony Collins. . . .

The N. Y. Music Critics' Circle 1952 awards went to Alexei Haieff, Concerto for Piano and Orchestra, symphonic score; Poulenc's Stabat Mater, choral award; and Hindemith's Septet for Wind Instruments, chamber music. No opera award was made but a special citation given to Dimitri Mitropoulos and the N. Y. Philharmonic-Symphony for their production of Milhaud's Christophe Colomb.

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Notables of Music World Pass

BERYL RUBINSTEIN, 54, director of the Cleveland Institute of Music, and a well-known pianist and composer, died in Cleveland on Dec. 29 after a short illness with virus pneumonia. A native of Athens, Ga., he studied piano with Alexander Lambert, toured this country as a child pianist and later studied with Vianna da Motta and Ferruccio Busoni in Europe. Though he had appeared at 13 as soloist with the Metropolitan Opera Orchestra, Mr. Rubinstein made his professional debut in New York in 1916. He appeared as soloist with the New York Philharmonic, the Detroit, Philadelphia, San Francisco and London Symphony Orchestras, as well as in many recitals. In 1921 he joined the faculty of Cleveland Institute of Music as member of the piano department. Mr. Rubinstein succeeded to the post of dean in 1929 and that of director in 1932. His opera, The Sleeping Beauty, to a libretto by John Erskine, was produced at the Juilliard School of Music in New York. He also composed a Scherzo and Suite for orchestra, a Sonatina in C sharp minor, Twelve Definitions for Piano, Four Fantastic Pieces, Suite Romantique and many piano studies. In World War II he served as an Army captain assigned to recreational duties, played in 75 concerts for service men in Africa, Sicily and Italy. He is survived by his widow, the former Elsa Landesman; a daughter, Mrs. Ellen Weld; a son David, two brothers and a sister.

Mr. Rubinstein was also conductor of the Singers Club from 1930 to 1936, received an honorary degree of Mus. D. from Western Reserve University in 1931, was an honorary member of Phi Mu Alpha and a national patron of Delta Omicron. His last public performance was his annual recital at the Cleveland Institute of Music on Nov. 12. His opera, The Sleeping Beauty, won the David Bispham Medal from the American Opera Society of Chicago in 1940. His later compositions included two Piano Concertos, a Flute Sonata, and a new piece for violin, not yet published, besides many scores for piano, orchestra and songs. His most recent cantata, The Pied Piper of Hamelin, was premiered last May by the Children's Chorus of the Institute, five soloists and small orchestra. A Rubinstein Memorial Fund is being established for the benefit of the Cleveland Institute of Music.

PAUL BREISACH, 56, opera conductor, died in a New York hospital on Dec. 26 after a brief illness. Born in Vienna, he was a cousin of Rudolf Bing, general manager of the Metropolitan. He studied at the State Academy of Music as a pianist and served as accompanist for Lotte Lehmann and Elisabeth Schumann, then was engaged by Richard Strauss as personal assistant and coach at the Vienna State Opera. In 1921 he became a conductor with the National Theatre in Mannheim, and three years later of the German Opera House in Berlin. In 1933, while on the staff of this theatre (then known as the Municipal Opera House), he was removed by the Nazis. After opera, symphonic and radio appearances in various European cities, Mr. Breisach made his American debut in 1940 as conductor of Aida with the Chicago Civic Opera. He was with the Metropolitan Opera from 1941 to 1946, leading Beethoven and Mozart works, and in the latter year became a permanent conductor with the San Francisco Opera Association. Mr. Breisach also directed the American premiere of Britten's The Rape of Lucretia in New York, conducted with the American Lyric Theatre there, and with the Cincinnati Summer Opera. He also made guest appearances in the Havana and Montreal Opera Festivals, with the Charles L. Wagner Company, the Miami Opera Guild, and the New York City Opera Company. He became an American citizen in 1945. As a symphonic conductor, he had appeared with the Vancouver and Cleveland Orchestras and in Grant Park, Chicago. Surviving are his widow and a son, Peter.

GRACE LEADENHAM AUSTIN, composer of many songs, prominent in music and other professional women's clubs, died on Nov. 28 in Palm Beach, Fla., where she had lived for some years. Miss Austin's songs included Rain at Night, The Sleeping Swan, Ma Cabin in De Pine Trees, The Little White Cottage, The Silver Dream Ship and The Old White Goose, and among her publishers were J. Fischer & Bro., G. Schirmer, Inc., McLaughlin & Reilly and Clayton F. Summy Co. Her compositions were featured by Mary Bothwell, the Apollo Boys Choir and other prominent concert soloists and groups, and were frequently on the programs of clubs, such as the Palm Beach Quills, and other organizations.

LUDWIG BURGSTALLER, 70, a member of the Metropolitan Opera chorus for 44 years, died at his home in Astoria, Queens, on Jan. 1. He also sang many secondary roles with the company, including the Innkeeper in Falstaff, Ambrogio in The Barber of Seville, Muff in The Bartered Bride, as well as appearing in many pantomimic parts. The Metropolitan gave him a party on his 70th birthday and the members of the chorus sang at his funeral. His wife Rose survives.

J. GRAVES McDONALD, 40, husband and manager of Marguerite Piazza, lyric soprano of opera, radio and television, died in New York on Dec. 31. Mr. McDonald, who came from Nashville, Tenn., married Miss Piazza in 1950. Besides his widow, he is survived by his mother, three brothers and three sisters.

KATHERINE ANDERSON, Eastern Educational Representative for the Music Publishers Holding Corp., died on Dec. 22 in New York. She studied at Carnegie Tech., did graduate work at the Juilliard School of Music, and after being associated with G. Schirmer, Inc., joined M. P. H. C. in 1942.

LINA PACARY, 84, former opera singer, died at Biarritz, France, on Jan. 3.

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Baldwin-Wallace Recitals

BEREA, O.—Baldwin-Wallace Conservatory of Music (Cecil W. Munk, director) has presented several faculty recitals during the fall quarter just closed. Dr. Farley K. Hutchins, organist, head of the school's department of organ and church music, included the recently composed Concerto for Organ and Brasses by Normand Lockwood, and a first performance of Three Fools in Three Moods by Sterling Cumberworth, dedicated to Dr. Hutchins. Carl G. Schluer, head of the piano department, retiring after 30 years at the conservatory, presented numbers by Field, Chopin, Beethoven, Debussy and Beryl Rubinstein. A new member of the violin faculty and director of the conservatory orchestra, James Lerch, gave the third recital, followed by Esther Pierce, cellist. A program by Walter Hasenmuller of the piano faculty preceded the annual Christmas concert by the A Cappella Choir and the Symphony Orchestra.

Washington U. Theory for Youth

ST. LOUIS, MO.—The department of music at Washington University is offering a course in the theory of music for about 65 high school students from the city, held on Saturday mornings, and free of charge. Plans for the course have been worked out by Prof. Leigh Gerdine, head of the department, and Lewis B. Hilton who teaches music education. The classes began on Oct. 4, and it was expected that there would be a relatively small enrollment at first. However ,more than 80 applied, and it was necessary to eliminate those improperly prepared, grade the others according to their musical training and then separate them into three classes, of which Mr. Hilton teaches one, Kenneth Schuler, assistant music director of the Municipal Opera, a second, and Clark Mitze, in charge of band instruction, the third. Each Saturday's period of instruction ends with a short lecture recital by one of the music department faculty.

Werrenrath Transfers Studio

Reinald Werrenrath has transferred his teaching activities from Carnegie Hall to his studio on Riverside Drive, where he will continue his vocal instruction and coaching in opera, oratorio and concert.

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Stobbi-Stohner Singers Appear

Alfred Stobbi-Stohner's pupils have been appearing in opera performances and excerpts. On Dec. 19, Theresa Mari sang Mimi in La Boheme at The Barbizon, and a few days earlier Ethel Szabo appeared in Faust. Serafine Bellontoni sang in Faust and Traviata on Dec. 21, and, Jan. 13, Dolores Mari took part in Carol Longone's Operalogue at the Hotel Pierre.

Labunski Lectures on Chopin

Dr. Felix R. Labunski, of the Cincinnati College of Music, gave a lecture with music illustrations on the life and works of Karol Szymanowski, Polish composer, on Dec. 30 at the Kosciuszko Foundation House, New York. Dr. Labunski, professor of composition and orchestration at the Cincinnati College of Music and a member of the faculty of the University of Cincinnati, is a leading authority on Polish music.

Boston University Events

BOSTON.—Alessandro Scarlatti's opera, Il Trionfo dell'Onore, is being given by the Opera Workshop of Boston University on Jan. 15 and 16, directed by Sarah Caldwell of the faculty. On Jan. 7, Allen C. Lannom, also a faculty member, lectured on Choral Music of Haydn and Mozart in the Great Music Series; 8, there was a recital by students in the department of applied music, and, 13, one by Marie Broadmeyer, contralto of New York. Faculty and students appear over WBUR on Sundays at 6:00 in Concert Series; Mondays at 9:00, Musical Biographies; Thursdays at 7:30, Composers Forum; Fridays at 5:00, Talents of Tomorrow; Fridays at 7:00, Young Artists.

Ditson Scholarships Offered

Four Alice M. Ditson Scholarships have been announced by the department of music of Columbia University for study in the Opera Workshop under the direction of Willard Rhodes and Felix Brentano. Further information may be obtained by writing or telephoning the Department of Music, Columbia University.

Hartt College Modern Series

HARTFORD, CONN.—The Institute of Contemporary Music, opened on Jan. 12 by Marc Blitzstein in the main auditorium of Hartt College of Music, will continue with an appearance on Feb. 9 of Lazare Saminsky; March 9, Roy Harris; April 6, Paul Creston; April 27, Morton Gould. Isadore Freed is chairman of the institute, and Bela Urban, associate chairman. The series is presented by the Julius Hartt Musical Foundations, Moshe Paranov, director.

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Soloist with Belleville Orchestra

ST. LOUIS.—Leo C. Reiser, pupil and assistant of Nathan Sacks, director of the St. Louis School of Musical Art, was soloist at a concert of the Belleville (Ill.) Philharmonic Orchestra. He played a number of solos, including Cradle Song by Mr. Sacks.

VTG Hears Programs

The Violin Teachers Guild held a meeting at the Norfleet School on Jan. 10, with a program by Paul Doktor, violist; Leo Nadelmann, pianist; Belva Kibler, contralto; and David Glazer, clarinetist. In another recent program, the first New York performance of Karl Weigl's Second Violin Sonata, in G major, was presented by Max Pollikoff and Claude Frank, and his Two Pieces for Cello and Piano, Love Song and Wild Dance, were performed by Kermit Moore and Abba Bogin.

String Teachers Plan Convention

The Violin, Viola and Violoncello Teachers Guild will hold its 1953 National String Festival and Convention in New York on April 18 and 19 at the Barbizon Plaza Hotel and Carnegie Hall. There will be exhibits, concerts, forums and a Junior Chamber Music Festival, and more than 700 children will play in Carnegie Hall on April 19 under the baton of a prominent conductor. Educational innovations in the string field will be presented of interest to professionals and amateurs, to public school supervisors and private teachers.

Foster Program at U. of Pittsburgh

The 26th annual Stephen Collins Foster Memorial Program was held in the Memorial Building to that composer at the University of Pittsburgh on Jan. 13, with Dr. M. Claude Rosenberry, Chief of Music Education in the State of Pennsylvania, as speaker. The Foster Hall Quartet was heard in songs, and Mrs. Edward H. Gallup, president of the Pittsburgh Tuesday Music Club, introduced the program.

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"Symphony Windows" Lure Public to Concerts

By Marion Hamilton Diller
President and Manager,
Norwalk Symphony Society

A NOVEL educational device which has brought considerable response and created greater interest in music is the "Symphony Window" set up in prominent places in Norwalk, Conn., and neighboring communities by the Norwalk Symphony Society conducted by Quinto Maganini. Its musical exhibits are timed so as to usher in the ticket campaign, which opens around Oct. 1 of each year and continues intensively for several weeks.

Among the interesting historical objects shown in a recent Symphony Window were photos of Beethoven, Bach, Mozart, Schubert and Brahms (tied up with works being played by the orchestra that season); facsimiles of pages from autograph scores by these composers, as well as Wagner, loaned by Angela Diller.

There was a picture of the ear trumpets designed for Beethoven; a century-old program of a concert by the Beethoven Society of Rockville, Ill.; also an old engraving of Beethoven revealing him in two contrasted moods; a page of a letter signed by that master and written to his London publishers, mentioning the Seventh and the so-called "Battle" Symphony. There were also likenesses of Beethoven from boyhood through later life and pictures of his many homes; the same of Schubert and Mozart; an old book defining musical terms and giving Schumann's advice to young musicians; and another old Dutch volume of music composed to the Psalms.

Instrumental Exhibits

There is usually a section which dramatizes the orchestra and its instruments. In addition to a beautifully carved conductor's stand with open score and baton, the exhibit in question included a violin and bow, cello, trombone, trumpet, clarinet, and an old and modern flute. There were six different sizes of softeners for brass instruments and various-sized mutes for strings, as well as a piece of gut used in making a string, and several large spools of colored silks employed in winding ends of strings. A large framed photograph of instruments in a string quartet, made by one of Norwalk's instrument makers, showed these standing side by side and their relative sizes. Nearby was displayed a kettle of an old tympani, filled with greens and berries. Gold damask and dark green fabrics were used for the floor of the windows and drapes for a background. There was also an excellent, large oil painting of Paganini, holding his violin. Finally, autographs of quite a few musical celebrities. Every exhibit was accompanied with cards beautifully printed, telling about each subject and who loaned it.

Some Practical Details

The merchants whose stores are to be used are usually asked by letter for their permission, several months before the window is to be arranged. We have found over the years that individuals and organizations are usually willing to co-operate with us and lend us highly interesting and valuable things pertaining to composers, music and performers. Having instrument makers and string manufacturers in our city is a special blessing; one year we were fortunate in securing a violin that had been completed but not glued or stained. The maker arranged the more than 80 pieces in the form of a violin, so that onlookers would understand how it was made.

This season our display committee trimmed windows, each to remain for a week, in a department store in Norwalk, in a furniture shop in South Norwalk, at the Darien Library Association, and the Wilton branch of the First National Bank and Trust Co. of New Orleans.

Youth Concerts

The Norwalk Symphony Society feels that the "Windows" are educational experiences that both young and old can freely enjoy. But it has other means to promote musical interest in the public of Fairfield County.

Family and Children's Concerts are held on Sunday afternoons—three of them during the present season. When subscribers write or phone the management for their season tickets, they also indicate how many Youth Concert tickets they want, and these are sent to them. Then all the public schools in Norwalk and adjoining towns are invited to let the management know how many tickets they can use for their pupils. When their requests come in, tickets—up to the capacity of the auditorium—are allocated to them and taken to the individual schools, to be distributed at the discretion of the authorities there. Boy and Girl Scout troops often ask for and receive free tickets as well. The young people attend free, while adults pay a nominal admission fee of a dollar. At each Family and Children's Concert we present a young soloist or group.

During the season, thousands of young people have the privilege and happiness of attending "live" orchestral music of fine type played by a symphonic orchestra. They hear Conductor Maganini, who has led the ensemble since 1941, explain the music to be played and the instruments used. They answer simple questions which he puts to them, and there is audience singing. All in all, these concerts are a joy to the youngsters, the adults and the 80 musicians that compose the entirely volunteer orchestra.

Music Appreciation Talks

Another interesting activity that the Symphony Society provides free to music-lovers is the illustrated Music Appreciation Talk. Three of these are given during the season—each a week or ten days before the Monday Evening Subscription Concert. Mr. Maganini gives the talk. There is nothing dry or dull about this informal discussion, which explains in simple terms the beauties and technical devices of the music that the orchestra will play. The Society believes, of course, that intelligent listening to music adds to its enjoyment.

These are very popular events. At the end of the discussion, there is a social hour, and the hospitality committee serves simple refreshments—coffee, doughnuts or cake, or punch and cookies.

Other Educational Programs

These are only a few of the educational musical activities in Norwalk, given free to our townsmen and those of neighboring communities. As a further feature, the concerts of the orchestra are tape-recorded and rebroadcast to the schoolrooms the following week over a wide radio area. All these measures have borne excellent fruit in greater musical pleasure.

The Society loans instruments which it owns to those who cannot afford to buy their own and who want to take lessons or play in an ensemble. It encourages the formation of chamber music groups, and on request lends them music from the Symphony library.

It has conducted musical contests among young people of Fairfield County. As prizes, original MSS, essays on music, and musical notebooks have been awarded by the judges.

There is an effort to foster creative music. If requested by a composer, the orchestra will give a reading of his new composition at a rehearsal. This enables him to hear his work, and possibly to make emendations before it is published. Young composers are also given an opportunity to conduct their works at a rehearsal, where the Symphony's conductor may offer constructive and helpful advice.

Free attendance at Monday night rehearsals is permitted to other auditors. Teachers, students and music lovers generally have found it interesting to hear and see how a symphonic program is developed.

Items and notices of musical interest are announced at rehearsals and news items placed on the bulletin board.

The board of governors of the Symphony Society have given a large and outstanding collection of recordings to the South Norwalk Public Library, and these are borrowed widely in the community and aid both the student and the music-lover to greater knowledge of music.

PHOTO CREDITS: Page 5 (Sedge Le Blang); p. 11 (Ben Greenhaus); p. 20 (Courtesy Metropolitan Museum of Art).

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